

Crossing Continents in Your Arm-Chair. By Austin Harrison.



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 5. No. 56.

[Registered at the G.P.O. as a Newspaper]

EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the week commencing
SUNDAY, October 19th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
BELFAST	

SHEFFIELD (Relay)	PLYMOUTH (Relay)
EDINBURGH (Relay)	LIVERPOOL (Relay)
LEEDS-BRADFORD (Relay)	
HULL (Relay)	NOTTINGHAM (Relay)
STOKE-ON-TRENT (Relay)	

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A POET OF FIFTEEN HUNDRED SONGS.
By Leonard Crocombe.

"WOBSON'S WONDERFUL CRYSTAL."
Told by a Wireless Club Secretary.

THE MAGIC OF MENDELSSOHN.
By R. D. S. McMullan.

OFFICIAL NEWS AND VIEWS.

Story-Telling By Radio.

By STACY AUMONIER.

[Mr. Stacy Aumonier is acknowledged to be a master in the difficult art of writing short stories, and in the following article he gives his views on why authors of this class of fiction should welcome the broadcasting of their works.]

BROADCASTING the story may be said to be a reversion to the old order of things. For the spoken word has always taken precedence of the written word. Stories were told for thousands of years before they were ever written down. Indeed, literature is little more than a convention of rhetoric, trying to establish the spoken word in a more permanent form.

As a means of direct appeal there can be no comparison. The drama to an intelligent reader may be interesting, but it is the actor who brings it to life. The same holds good with the story. When one reads, one reads alone; when one listens, one listens in company, even though the company only consists of two people—the teller and the listener. In reading, one is left to one's own devices of interpretation. In listening, one is aided by the voice, the intonation, the eyes, the manner of the speaker. By the modulations of the voice, colour is lent to the story, and the stress of conviction conveyed.

To illustrate this in a small way, suppose one had a letter from a friend which ran as follows:
Dear George,

I'm sorry I can't play golf with you on Friday, but my aunt is coming up from Devonshire.

Yrs.,

BILL.

One could read that letter a dozen times, hold it up to the light, do what one liked with it, but there is nothing more to be got from it. It is fixed and finished. But suppose you met Bill, and he told you the above story, you could learn a lot from his voice, and eyes, and manner, without even cross-questioning him. You could probably tell whether it was true that he couldn't play golf on Friday. You could also probably tell whether he was glad or sorry he couldn't play. You could assuredly detect

whether it really was his aunt who was coming up from Devonshire, or whether it was (a more likely contingency) some girl. If in such a tiny instance the value of the spoken word is evident, how much more evident does it become when one deals with a story which is a work of art!

I am, of course, assuming that the story-teller knows his job, that he is a good story-teller. For a badly told or badly read story is the most boring thing in the world. But we can dismiss this contingency, for a bad story-teller would not be allowed to broadcast, any more than a bad actor would be allowed to play Romeo at a West-end theatre.

How often has one not heard of some speaker who has worked his audience up to a frenzy of enthusiasm, and yet whose speech the next morning in cold print seemed lifeless and unconvincing? There may be an element of danger in this as it affects religious and political matters, but hardly as it affects a story as a work of art. For a story is essentially a record of some spiritual or emotional experience, and the more moving it is, the better.

Writing on fiction, James Stevens once said: "The subject of every novelist should be to show the progress of a soul towards some maturity, whereas, the subject chosen by practically every novelist is to show the progress of some male or female person towards matrimony." Well, it is quite evident that the soul—whatever it is—is more discernible through the human voice than through the medium of print. We are nearer to the essentials of life, which is a greater thing even than literature.

I sometimes think that there is too much reverence paid to literature, *qua* literature. That the thing itself is spell-binding. We are thus always regarding the spectacle of people with great erudition and eminent ability writing most

(Continued overleaf in column 2.)

The Mother of Parliaments.

A Talk From Glasgow, by David B. Mungo, LL.B.



An Artist's Impression of the House.

THIS venerable institution which is, indeed, one of the great contributions of the British race to civilization, and it is not without reason that it has come to be regarded the world over as the Mother of Parliaments.

Of the two Houses of Parliament, much the older is the House of Lords, which traces its descent from the Great Council of the Norman Kings, at first the only assembly of the nation, and having a composition entirely royal and aristocratic. For in this Great Council sat only the great magnates of the realm—earls and barons and the great dignitaries of the Church: archbishops, bishops, and abbots. All of these held their lands from the King directly as their overlord, and among their obligations was that of attending the King in his Great Council, when summoned to its meetings three times a year, to deliberate with him on the affairs of the nation. The business of the nation as a whole was thus conducted by the King and his council of great men.

A Limit to Royal Demands.

Government was conceived of as entirely a matter for the King and the magnates. The lower ranks had no voice in their deliberations. But as the power and activities of the monarchy increased, the expenses of government grew, and it became necessary to find some means by which the burden of the cost of government should be shared by all classes of the community.

The King had hitherto looked to the great magnates to supply his financial needs, but his increasing demands finally drove them to revolt, and, with the armed support of other classes, the magnates were able to compel King John, in 1215, to grant the Great Charter, which enunciated the principle that there was a limit to the royal demands and that when he required supplies (beyond the aids which feudal law allowed), he must first of all obtain the consent of the Great Council.

An Appeal to the People.

That is an important constitutional landmark, for it imposed a definite check to arbitrary demands by the King. Thus checkmated, he had to go outside of the feudal circle and ask the people at large to contribute to the financial burdens of State. But how was this to be effected? It was obviously impossible to hold a mass meeting of all the men of the nation as had been done in the small city States of ancient Greece. It was an innovation of the greatest significance when, in the thirteenth century, first Simon de Montfort, and then Edward I., hit upon the idea of calling together the nation by means of representatives. To the Model Parliament of 1295 he summoned not only the lay and spiritual magnates who had

hitherto made the laws and conducted the affairs of the realm, but also representatives elected by shires and boroughs.

In the Model Parliament these humble representatives sat side by side in one Chamber with the magnates; but within fifty years the representative element began to sit apart and to form a separate House, the House of Commons, while the magnates formed the House of Lords.

Henceforth, we have two Houses distinct from each other in character. One of these, the House of Lords, is composed principally of those who claim to be entitled to receive a writ of summons and to take their seats by virtue of hereditary descent from ancestors who had been summoned to sit in the Model Parliament. The other House is not hereditary, but is representative in character, being composed of those elected by their fellows as fit to represent their interests in Parliament.

The abolition of the Upper House has often been advocated on the argument that, owing to its composition, it is necessarily opposed to the wishes of the House of Commons and the mass of the people.

Frequent Conflicts.

The truth is that in England, from the time when the House of Commons first became a distinct body, political organization never corresponded to class distinction, as was the case in France and Spain. In these countries all the sons of a noble were ennobled in blood and formed a separate estate of Parliament, distinct in outlook and in interest from the bourgeois class. There was no link between the two, and hence there were frequent conflicts which enabled estate monarchs to play off class against class and so secure for themselves a despotic power. But in England it was otherwise. The sons of peers are not peers, but commoners, and they have always been eligible for election to the Lower House.

Again, those who were elected to represent the shires were knights, and though they sat in the House of Commons, they belonged socially to the same class as the peers who sat in the House of Lords. The fact that the knights of the shire sat in the Commons alongside of the humble burgesses, rather than in the Lords with the peers to whom they were socially akin, had an immense bearing on the future development of our Constitution.

When the Commons Made No Laws.

The union of the aristocratic knights of the shire with the burgesses of boroughs to form a House of Commons gave power and prestige to the Lower House and created a connecting link between it and the House of Lords tending to produce harmony in the Constitution, which would have been imperilled by dissension between class and class.

To begin with, the House of Commons performed the very humble function of consenting to the grants to be levied from shires and boroughs, and had no share in the making of laws or any control in the policy of the King and his Ministers. But gradually, by using its control of the purse as a lever, it was enabled to establish claims to a share in legislation and a general control of the administration. It became recognized that the Commons had a right to withhold supplies till they had obtained redress of grievances, and instead of being humble petitioners, they acquired an equal right with the Lords to initiate Bills to give effect to reforms which they desired to make in the laws.

Thus the Commons, beginning in a position of inferiority to the Lords, gradually rose to a position of equality, and finally has become the dominant factor in the Legislature.

Story-Telling By Radio.

(Continued from the previous page.)

exquisite English, and then, when it is all done, you wonder why they did it. They have, in effect, nothing to say. Nothing comes through from them to you. You admire, but you are not moved. No soul has progressed towards any maturity. Whereas, some clumsy fellow, without any polish, will shout something into the mind, and you are electrified.

One often hears musicians and painters criticized in that although they play or paint beautifully—their technique is astonishing—they "have nothing to say." This is perfectly sound criticism when true. It means that they have not that indefinable quality of getting themselves over the footlights, of communicating what is in their hearts to their fellow beings. And this is of prime importance to any creative artist.

We are born. We do not ask to be born; but we find ourselves one day in that stage of consciousness which denotes the human being—a living tissue of emotions, passions, desires, sensibilities, and intelligence. And we find ourselves at that stage surrounded by human beings of apparently a similar nature. But only apparently. We do not really know. No man has ever yet seen the naked mind of his fellow. And the story of story-telling and, indeed, of all art is the record of man's struggle to do so. Anything, therefore, which tends to accelerate this ability to inter-communicate is a good thing.

Mistrade, dislikes, and misunderstandings, whether personal or international, are, in ninety-nine cases out of a hundred, the result of not being sufficiently in close touch with each other's minds. If you go to any civilized country, you will find people of similar classes in each country holding an almost identical outlook on life. To make them hate each other *en masse* can only be accomplished by a subtle system of education. When they come to know each other, the scales fall from their eyes.

Personally, therefore, we story-tellers should welcome broadcasting not only as a science which helps to enlarge our field of operations, and one which supplies a sympathetic medium, but we should regard it as an instrument whose utility cannot but help to quicken human understanding. The voice that comes mysteriously out of the ether is like a portent of a new spiritual commonwealth. And one wonders: if science has given us this "voice" from one end of the earth to the other, why should she not one day present us with the eyes, the features, the expression, the very being of the people we desire to commune with?

A PEEP INTO THE FUTURE.

ALL HALLOW-E'EN, the evening before All Hallows, or All Saints' Day, has always been traditionally associated with many strange customs and superstitions. The oldest of these go back to Druidical times, and a connection is even traced by some with the old Roman festival of Pomona, which was something in the nature of a harvest festival.

A great many of the traditions deal with the activities of the spirits of the dead on this night, and there are many stories of ghosts walking and witches being particularly active. The Manchester Station on All Hallow-e'en this year will make an ingenious attempt to anticipate the conditions of broadcasting a hundred years hence, when who knows but that scientific development may have made it possible to pick up the wave-lengths of ghosts and other actors in the drama of All Hallow-e'en.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Talks by Mistresses and Servants.

ARISING out of the talk given on October 4th by Miss Dorothy Jewson, M.P., on the subject of domestic service, it has been suggested that talks by mistresses as well as by servants would be of interest and help to many women listeners. The next talk will, therefore, be given on Saturday, November 1st, by Princess Karadjia, who, as the wife of an Ambassador, has directed a large establishment. The third, on Saturday, November 8th, will be by a professional woman who has to leave the running of her home entirely to her servants. The fourth, on November 15th, will be by a woman whose experience is concerned with the running of a small house and the bringing up of her children on a modest income with the help of only one maid. The fifth, on November 22nd, will be given by a maid-servant, and the sixth, on November 29th, by a man-servant.

Women listeners are invited to send in essays at the end of the series giving their views on the talks broadcast. These will be judged by the Advisory Committee, and the best three will be broadcast and paid for at the rate of two guineas each.

Stanford's "The Revenge."

The feature of the Manchester programme on October 28th, which is intended to be descriptive of the life of Sir Walter Raleigh, is the performance of Stanford's well-known cantata, *The Revenge*. This is a fine setting of Tennyson's poem and should prove popular among listeners. The programme also contains some excellent songs, including Sea Chanties and Tobacco Songs.

Important Talks.

Among the interesting forthcoming talks in the S.B. programme list is one on the Personality of the Fruit Tree, to be delivered by Mr. R. G. Hatton, on behalf of the Ministry of Agriculture, on Friday, October 24th. Another, at an earlier date, on October 17th, at 9.40 p.m., is on Exhibitions and Fairs. This will be given by Lt.-Col. H. W. G. Cole, C.S.I., Director of the Exhibitions and Fairs Division of the Department of Overseas Trade. Sir William Bragg is also to deliver the following talks: October 28th, "Musical Sound"; November 11th, "Echoes"; November 29th, "Sounds of the Voice"; December 9th, "Sounds of the Wind"; December 23rd, "Listening Instruments."

Mr. Laurence Binyon, the distinguished poet and Keeper of the Japanese Prints at the British Museum, will introduce the hour with "John Massfield" and comment upon the poems to be recited in the S.B. programme on October 30th. Mr. Harold Williams will sing settings of Massfield's Lyrics.

The New Dundee Station.

The Dundee Relay Station will be opened on November 12th, the studio being in Panmure Street, Dundee. Mr. Eric W. M. Heddle, M.C., M.A.

B.Sc., has been appointed Station Director. He received his early education at the Hamilton Academy, where he won not only the Dux Gold Medal, but medals also for English, and Scottish History and literature. He graduated at Glasgow University with honours in mathematics and philosophy. During the war, he served with the Gordons and the Highland Light Infantry, was wounded, gassed, mentioned in despatches, and awarded the Military Cross. After the Armistice he was appointed Education Officer of the Ninth Division in Germany. Returning to this country, he assisted the Professor of Natural Philosophy at Glasgow University, and for the last two years has been lecturer on the staff of the Royal Technical College.

Maeterlinck Plays.

On Tuesday, October 28th, Cardiff Station is producing *The Cloud that Lifted*, by Maurice Maeterlinck. The works of the great Belgian playwright have for years excited an extraordinary degree of criticism and discussion, but their popularity has remained unshaken. Maeterlinck is, above all, profoundly original and, indeed, it might be said that some of his plays have been written with a complete disregard for their subsequent stage production. In many cases the action is adequately described by vivid word-pictures which are peculiarly suited to the special requirements of the microphone and an interesting field is opened by the broadcast presentation of his plays.

A Farmers' Night.



MISS EVELYN HOPE.

At 8.15 p.m. on Wednesday, October 22nd, all stations will be broadcasting the first act of Mr. Eden Phillpotts' successful comedy *The Farmer's Wife*, played some 300 times by the Birmingham Repertory Company at the Royal Court Theatre, London. Our portrait is of Miss Evelyn Hope as Araminta Dench. This transmission will probably take

one hour. At 9.15 the same evening, all stations except Manchester, Newcastle and Belfast will broadcast the speeches to be delivered at the Annual Dinner of the National Farmers' Union to be held at the Hotel Cecil.

The speeches will be given by Mr. T. H. Ryland, J.P., President of the National Farmers' Union, the Marquis of Llandudlow and the Rt. Hon. George Lambert, M.P.

Haydn's "Seasons."

Bournemouth Station on Sunday, October 26th, will broadcast the Oratorio, "Seasons," by Haydn. With the exception of the first section, "Spring," it is very seldom performed. In this performance selections of the principal numbers from each section will be given, and Miss Kate Winter, Mr. Herbert Thorpe, and Mr. Robert Sturivant will be heard to advantage in them. There will also be ample scope for the "G.M." Chorus and the Wireless Orchestra.

Sullivan and Coleridge-Taylor.

On Saturday, November 1st, the same station will give Sullivan and Coleridge-Taylor. There will be selections of some of Sullivan's delightful incidental music and many songs that were well known and admired in the 'eighties. The artists will be Mr. Sydney Colburn, Miss Dorothy Bennett, and a less-known but promising contralto, Miss Jessie Record. The ever-fresh orchestral music and songs of Coleridge-Taylor will be none the less welcome, and will include the characteristic waltzes and rhapsodic dance "Bamboula."

Mozart Programmes.

On Sunday evening, October 27th, a programme of Mozart's music will be given at the Manchester Station by the Station Orchestra, supported by Miss Sybil Gordon in Mozart's songs, and Miss Beatrice Evelyn, the well-known 'cellist. The programme includes movements from the famous Symphony in G Minor, and also some movements from the equally well-known "Jupiter" Symphony. Miss Beatrice Evelyn (Continued in col. 3 opposite.)



(Drawn by Will Dunn.)

"Strange that everybody can hear with this receiving set except your daughter."
"Not at all! My girl is a telephone operator."

Radio and the Human Boy.

Does Wireless Waste His Time? By J. C. Stobart.

SCHOOLMASTERS have plenty of time to waste on a wet day in the holidays, and a schoolmaster has recently written to say that he and his colleagues are gravely, or it may be only seriously, perturbed at the way wireless has interfered with their boys' studies. He has had to write on many a report for this last term or two such words as: "This is a bright boy who might have done well but for his addiction to radio-telephony," or words to that effect. Young James was a good boy in other respects, but ever since he got Jugo-Slavia on a crystal set, his Latin Elegiacs had gone lamentably limp.

The Years of Discipline.

Now this is a grievous charge, and grievously it must be answered. I am more than half a schoolmaster myself, and I quite realise that if my boys are to waste their time, they must waste it in my way and not in theirs. It is no good telling me that James is a mechanical genius and that it is a sin and a shame for him to be made to spend his time over grammar and composition in classrooms. Your genius of a boy is none the worse and all the better for having to learn to read and think and express himself clearly while he is still in the disciplinary age.

The world is full of half educated semi-skilled mechanics, people who have a vague bent towards practical engineering, but have never acquired enough of the rudiments of science and mathematics to do any real good at them. It is also the fact that a boy can do no real good at mathematics and science unless he has a pretty sound general education to enable him to read and write easily with a clear head. So by all means let us agree that young James must stick to his lessons while he is at school, and perform his exercises with a conscience, even though he may not see the purpose of them. The mechanical genius, if it is really there, will not spoil for keeping.

Feeble Pottering.

I will make another handsome concession in favour of the schoolmaster and against young James. It is quite possible to waste time over wireless, and I have not the least doubt that hundreds of boys are wasting hours of valuable time over it. Men, as well as boys, who have no real mechanical bent whatever, who have never taken the trouble to study the groundwork of the subject, who have not the least grasp of any underlying principles, waste time and money in pottering about feebly with apparatus. To this same class belong the oscillators, those enemies of gods and men.

If young James means to go on neglecting his history for the sake of mere dilettante pottering with valves and batteries, I wash my hands of him. It should not be difficult for the schoolmaster to ascertain whether the time which the boy gives to wireless is wasted or not. If the boy has read up the grammar of the subject and has grasped the most fundamental of its principles, then, I submit, he ought to be respected as a young fellow in pursuit of a hobby. He may need a wise word of warning about stealing time from tasks to give to hobbies, but he should be treated tenderly.

Curing the "Dr.Rer."

If it is otherwise, if the boy is simply pottering with apparatus that he has not attempted to understand; then he needs treatment. Not, I think, violent treatment. Many a happy marriage has begun as a mere flirtation. The wise dominie will lead the boy to take his flirtation more seriously, read manuals, join Radio-clubs or otherwise learn to take a more

intelligent interest in his hobby. If he is really a hopeless dilettante, this treatment will cure him of the wireless craze. He will drift off into some other, such as photography or philately or jig-saw puzzles. He will pass his life in drifting from one allegiance to another, accumulate gear and discarded implements, do no good at anything. Perhaps the boy is only a poor wretch, subject to the fashion of the day, which happens at the moment to be wireless. If so, there is nothing to be done but to thank Heaven that the fashion of the day is nothing worse.

The Mechanical Instinct.

But having made these handsome concessions to the schoolmaster, I feel entitled to appeal to him very seriously to be careful in his treatment of the genuine young hobbyist. This is an age of mechanical marvels, and it is natural, inevitable and altogether proper and praiseworthy that the young males of our generation should be interested in machinery. You will observe the male infant of to-day, at two or three years of age, gravely studying the mechanism of a bicycle or a locomotive engine. Nine out of ten little boys are born with this instinct. The tenth may lack it. The tenth may be a throw-back, born with an instinct for words rather than things and that tenth may grow up, become a schoolmaster and bear rule over other little boys. But let him remember that if he is devoid of the mechanical instinct, he is in the minority and not entitled to force his tastes upon the great majority.

A Question For "Father Time."

By all means let the boys learn their lessons, let them have no excuse for shirking. Let them also play their cricket and eat their meals. But it is a bad time-table which allows no time for hobbies, and it would be hard to think of any hobby so harmless, so useful or so educational as wireless. If intelligently pursued, it needs a considerable acquaintance with electricity. As a hobby, it is in all respects a good hobby, in that it calls for effort and intelligence.

Moreover, the young person who listens must listen to something. There is no harm in anything that the boy will hear by wireless in Great Britain to-day: no harm, but, on the contrary, much good.

Boys will be boys—that is to say, they will waste time. But whether all the time that the schoolmaster thinks they waste is really lost and whether all the time that they give to lessons will turn out in the long run to have been profitably spent—these are questions that I must leave to old Father Time himself to determine.

Unworthy Feelings.

I would also, very respectfully, invite the schoolmaster to examine himself closely and see whether his strictures upon the wireless craze are altogether untainted by jealousy. Some such feeling will creep in when he finds a boy notoriously unable to grasp the meaning of such scholastic terms as "so-efficient" or "apostrophe" at the same time displaying an uneasy familiarity with "heterodyne" and "rheostat," terms which neither the schoolmaster nor I can explain clearly and concisely.

Other folks' technicalities are always trying to the hearer. Cricketers detest hearing the golfer's discourse. But surely these are unworthy feelings which schoolmasters ought not to harbour. The enthusiasm of youth is not a force to be discouraged even when it takes an unfamiliar turn. Moreover, schoolmasters also must move with the times. If they allow themselves to lose touch with the prevailing interests of their generation, they are likely to forfeit the respect of their pupils.

Official News and Views.

(Continued from the previous page.)

is to play some charming 'cello solos. This programme will, in a sense, be rounded off on the following Wednesday, October 24th, by the performance of Mozart's opera, *The Magic Flute*, which will be broadcast from the station. Mr. Dan Godfrey will visit Manchester to conduct on this occasion, and with the support of the "ZZY" Opera Company, the performance should be a great success.

Balaclava Night.

On Balaclava Night, October 25th, the London Station will celebrate this anniversary by an appropriate recital of "The Charge of the Light Brigade." This will be given by the Dramatic Director of the Company, Mr. R. E. Jeffery.

It will be preceded and followed by appropriate orchestral music with specially prepared effects, and the remainder of the programme will be of the typical Saturday night variety, with Mr. Leonard Salisbury, bass, Mr. W. Scott-Gordon and Miss Queenie Scott, entertainers, and Mr. Jack Duncanson, entertainer.

The Savoy Bands will be heard from 10 p.m. till 12.

"Everyday Life in Early Times."

On October 22nd, Mr. C. H. B. Quennell will give another of his talks on "Everyday Life in Early Times" from London Station to all Stations except Glasgow, Manchester and Edinburgh.

Mr. Quennell is an architect by profession and, when a student, he gained the gold medal for architecture at South Kensington and a silver medal for the design of a public building.

Dance Music at Cardiff.

In response to many requests from listeners for complete dance programmes, arrangements have been made to broadcast from Cardiff at frequent intervals during the coming winter dance music by Max Chappell's Dance Orchestra at the Bute Room, Cox's Café, Cardiff. The band includes many members from the Palais de Danse at Wembley, and much interest has been aroused in South Wales by the announcement of the forthcoming broadcast on Saturday, November 1st.



TWO BIRDS OF PREY

The birds shown here—the Peregrine Falcon and the Kestrel—will be described by Mr. E. Kay Robinson during his talk on "British Birds," to be given from London on Tuesday, October 21st.

In Reply to Mrs. Belloc Lowndes.

By Ella FitzGerald, B.B.C. Programme Staff.

IT is a fair assumption, from Mrs. Belloc Lowndes' recent remarks in *The Radio Times*, that if it fell to her to plan that section of the afternoon programme designed to make especial appeal to women, she would choose talks in character with the articles appearing on the Women's Page of the daily newspapers.

Mrs. Belloc Lowndes gives no indication of the type of newspaper whose women's page she would adopt as her model: whether that of the popular picture paper which caters more particularly for the ultra-feminine business girl and young wife with a modest income, or the more sophisticated newspaper with a page reflective of the tastes and requirements of the woman of wider education or of ampler means.

"Variety" the Watchword.

She stipulates only that the talks shall be "thoroughly practical." Obviously, what would be practical for the one type of reader would be equally impractical for the other. Thus, each paper, so far at least as its women's page is concerned, attracts an individual following.

No such catholicity of choice is open to women listeners, since there is a common programme for all. Hence, in order that all sections of the public may be provided for, "variety" must be the watchword of the organizer of the talks and "general interest" the key-note of their composition.

It is further to be assumed, therefore, that Mrs. Belloc Lowndes would like, in effect, a composite model of the various women's pages. Which is precisely what we did when we started a "Women's Hour" a year and a half ago!

"Domestic Indigestion."

In consequence, we made a startling discovery. No one listened to the talks for women. No one—to be strictly accurate—except a man here and there who, judged by the disappointed tone of his letters, hoped to catch something not intended for masculine ears.

We were surprised, not to say hurt, that our "Women's Hour" was cold-shouldered—just as I feel sure Mrs. Belloc Lowndes would have been surprised and hurt, for the talks were nothing if not "thoroughly practical," and they did deal with "such concrete realities as health, food, dress, housewifery, and such-like subjects," not forgetting an occasional sympathetic chat on "How to Keep Husbands Happy," "Should Wives Have Careers?" and "Mey Men Jilt!"

The Victimised Husband.

Patently, something was wrong. But wrong with the talks or wrong with the women? Adroitly we broached the subject to all the women we met—housewives in little villas; business and professional women; women of the fashionable world. Almost without exception they broke it to us—and not always gently!—that women were suffering from "domestic indigestion." They got "domestic subjects" in daily papers, in weekly papers, in monthlies and in annuals, and, frankly, they were overloaded.

But at least "domestic interest" in printed form had these virtues over "domestic interest" when broadcast: (1) The recipient could ignore it and read something different; (2) What was inapplicable at the moment could be kept against opportunity to put it into practice; (3) The particular information or advice could be referred to repeatedly when being utilized. The corresponding broadcasting compensations were (1) Nil; (2 and 3) Note-taking during the delivery of the talk—boring as to method for all concerned, and too often unsatisfactory in result. An instance the case of the husband

(Continued in the next column.)

"Wobson's Wonderful Crystal."

Told by a Wireless Club Secretary.



It was easy to hear the singers taking their breath.

has not received more distant stations than anyone else, and that his crystal detector is no better than the average. Did I ever tell you the story of young Wobson?

"Some other time, dear boy," said Millbrook, hurriedly. "I have to see a man about a valve."

The Secretary grasped him firmly by the arm and pushed him into a chair. Drawing another close up, he sat down, leaned well forward, and delivered himself as follows:—

"Wobson," he said, "was not unlike the usual scientific-minded youngster, full of beans and boric acid; a youth of promise and phlegm, so to speak, but he possessed the gift of exaggeration in an unusual degree. Living, as he did, ten miles from London Station, and using a crystal set only, the reception of Manchester he counted as ordinary; Glasgow interested him but slightly, and Aberdeen was, according to his account, only just short of loud-speaker strength."

"Well, Wobson, who had just joined the club, turned up one club night with the startling yarn that he had received 'WGY' (Schenectady, U.S.A.) on a loud-speaker, using a crystal detector which was a unique device of his own invention, and without valve amplification. Moreover, he was prepared to demonstrate it to a committee of the club if they were willing to assemble at midnight. In spite of the lateness of the hour, a dozen members of the club were willing to risk the wrath of their spouses, and a date was fixed."

"On the evening of the demonstration, Wobson

"I HAVE heard the mavin singing," said the Club Secretary, thoughtfully, "also Birmingham, Cardiff, Bournemouth, and Newcastle; but I have yet to hear the wireless enthusiast of a month's standing admit that he

turned up with a very neat-looking crystal receiver. The detector was concealed in a small brass tube about an inch long and half an inch thick. With the exception of the detector, nothing looked out of the ordinary, and Wobson proceeded to hitch up his set to the club aerial, asking that the largest loud-speaker available should be attached to the phone terminals.

"When all was ready, he proceeded to tune-in his set, and to the astonishment of the company 'WGY' came in with perfect clarity and great strength. With a smile of triumph, Wobson tuned-in stations in Chicago, St. Louis, and finally California, every station coming in with great volume and clearness—in fact, it was easy to hear the singers taking their breath."

"For the love of Mike," gasped Millbrook, "what crystal was he using?"

"Ah! that's the point, my boy," said the Secretary. "The committee buzzed round Wobson like bees round the mulberry bush, or whatever bees buzz round, and insisted that he should show them what was inside the little brass tube. Wobson declined at first, then relented, greatly bucked at being acclaimed a greater inventor than either Edison or Marconi."

He explained that all present must promise not to divulge the secret until he gave them permission. "Agreed! Agreed!" they shouted, and Wobson opened the tube.

"Well, go on! What was in the tube?" howled Millbrook, "what was it, man?"

"Ah!" murmured the Secretary, getting up from his chair and making for the door, "I may be able to satisfy your curiosity, and incidentally my own, next time I have lobster for supper."

ALFRED HEARD.

(We shall shortly publish another Tale by the Wireless Club Secretary.)

talks on housecraft were primarily intended was satiated with the how and why of the household by the time she could sit down in the afternoon with half an hour "to herself."

This debate had an immediate and galvanic effect upon feminine pens. Every post brought letters from towns and villages all over the country, and amid a chorus of cries imploring us to abandon at once and for ever all talks on "domestic subjects," two were dominant: "Keep us out of the kitchen!" and "Take us out of ourselves."

"It gave one to think," as the reformers say. But not to think only—to act. If ever there was a need for Bright Broadcasting, it was in the "Women's Hour."

Is it to be wondered at then that for "the cure of constipation" we substituted a tour of Constantinople, that talks on the English country-side replaced those on the stocking of the kitchen cupboard? That instead of a series of talks on diet, we have debates on topical questions, that addresses on careers and hobbies have succeeded those on calories and how to dye the bathroom curtains?

In conclusion, I can only agree with Mrs. Belloc Lowndes that, on the whole, men and women are interested in the same subjects—and the normal members of either sex like to draw a dividing line between labour and leisure.

The Magic of Mendelssohn.

The Beauty of His Life and Work. By R. D. S. McMillan.



FELIX MENDELSSOHN.

If Mendelssohn had not chosen to scale the heights of musical fame, he might have become a great painter, and if he had not become a painter, he might have become an equally great author. In all three phases of artistic expression he was highly accomplished, and it is fascinating to speculate upon what might have been had he been able to embrace not one, but

all of these subjects within the scope of his pursuits.

But it was not to be, and though we might cast a fleeting thought of regret after the vanished vision of Mendelssohn wielding palette or pen, there is consolation—if any be needed—to be found in the mellow vintage of his genius—such melodies as could emanate only from a Heaven-sent musician.

Religious Persecution.

There were many influences which might account for unusual and varied talent on the part of Felix Mendelssohn. The family was originally of the Jewish faith, of fine character and highly intelligent. Religious persecution had purged them of many of the illusions of life, and by the time Felix appeared upon the scene—an event which took place at Hamburg on February 3rd, 1809—his parents had considered it wise to renounce the tenets of Judaism. So Felix, born into a family whose emotions had run high, was brought up as a Protestant Christian.

His mother, a woman of fine culture and a musician, began the tuition of her son at the pianoforte at an early age, and her labours bore fruit to the extent that Felix made his first public appearance, in Berlin—whither the family had removed—at the age of nine.

Friendship With Goethe.

When Mendelssohn was twelve he was taken by a friend of Goethe's to visit the celebrated poet at Weimar. Goethe and Felix became great friends. The following is one of the boy's letters home to his parents, and the epistle is characterized by such wonderfully expressive language that it is hard to believe the writer was not then out of his teens.

This is what he says:—

"On Thursday morning the Grand Duke, the Duchess, and the Hereditary Grand Duke came to us and I had to play. I played from eleven in the morning until ten in the evening with only two hours' interruption, finishing with Hummel's *Fantasia*. When I was with him the other day I played my *Sonata in G minor*, which he liked very much. . . . Every afternoon Goethe opens his instrument—a Stricker—with the words, 'I have not yet heard you to-day; now make a little noise for me.' And then he generally sits down by my side; and when I have done—mostly extemporizing—I ask for a kiss or take one. You cannot fancy how good and kind he is to me. It does not strike me that his figure is imposing. He is not much taller than father. But his look, his language, his name, they are imposing. The amount of sound in his voice is wonderful. He can shout like ten thousand warriors. . . . Of course, when Goethe says, 'There is company to-morrow at eleven, little one, and you, too, must play us something,' I cannot say 'No.'"

It was about this time that Mendelssohn's mother wrote of her son, "If God spare him,

his letters will, in long, long years to come, create the deepest interest. Take care of them as precious relics. They are sacred already, as the outpourings of a mind so pure and child-like."

In 1826 came the first of Mendelssohn's really great achievements—the Overture to a *Midsummer Night's Dream*. He was only seventeen then, but the work laid the foundations of lasting fame. To-day, all the world over, when Shakespeare's play is presented it is usually Mendelssohn's overture that introduces it. Some time later, the young composer returned to the *Midsummer Night's Dream* and wrote incidental music to it; and at least one of the tunes is familiar to almost everyone. How many people would care to confess that they did not know Mendelssohn's *Wedding March*?

Inspiration From Scotland.

When he was twenty Mendelssohn paid the first of many visits to this country, for which he was to develop a sincere affection. He went to Scotland, and the Hebrides inspired at least two works, the overture *Fingal's Cave* and the *Scottish Symphony*. The latter was begun in Rome a year or two after he left Scotland and is a fitting companion to his *Italian Symphony*.

Mendelssohn saw only the gay side of life; his melodies are sweet and flowery rather than emotional and passionate. His beautiful *Spring Song*, indeed, is characteristic both of the man and his work.

When he was in London, nothing delighted Mendelssohn more than to go and play upon the organ in St. Paul's Cathedral, a musical treat which his audience invariably appreciated. He always had a warm corner in his heart for England (and Scotland), and perhaps the only occasion upon which he grumbled about having to come here was during his visit in 1837 when his oratorio *St. Paul* was performed at the Birmingham Musical Festival. But the reason for his regrets is not far to seek, for only a few months before he had been married to the most beautiful and the sweetest girl that one could imagine.

Conducting at Birmingham.

He puts his thoughts on paper thus:—

"I wish I were sitting with my Cecile and had let Birmingham be Birmingham. . . . I must be a little fond of my wife because I find that England and the fog and the beef and the porter have such a horribly bitter taste this time and I used to like them so much."

But there was to be some pleasure for his pains. Only a few days afterwards he conducted *St. Paul* at Birmingham with tremendous success.

Birmingham was to be honoured once more with a visit from the composer, for it was there in 1846 that *Elijah* was produced for the first time. The enthusiasm with which *St. Paul* had been hailed was nothing as compared with the reception of this other great oratorio, and the occasion was among the greatest triumphs in the career of the master.

Help For Brother Musicians.

No cause was there for Mendelssohn to complain about unrecognized genius!

But if the world was kind to Mendelssohn, he, in turn, was ever ready with help for those who had fallen victims to the "slings and arrows." Happy in his own life, he desired everyone else to be the same, and if it was within his power to do good, it was done without reflection. The world owes much to him for having made Bach's music more popular, and many another musician, particularly the English composer, Sterndale Bennett, was indebted to him for his encouragement in the face of public indifference.

"Highwayman Love."

The Story of the Opera.

[This opera will be relayed from London to all stations, except Manchester and Belfast, on Thursday, October 23rd. The following story of the plot will enable listeners to follow the broadcast with increased interest.]

"Love's line from sore distress
Rescued was by Royal Bees,
When its doom is written plain,
Bees shall save the House again."

THIS legend had run in the Yorkshire House of Lovel. Sir Harry, latest heir of Lovel's line, finds his fortunes suddenly imperilled by a kinsman's malice. His betrothed, Bess Mannerling, believing herself to be the Bess fore-shadowed by the prophecy, risks her happiness to shield her lover; but a chivalrous highwayman, arrives "to save the House."

ACT I.—Lovel Court, near York, is *en fete* in May for the coming-of-age of Sir Harry Lovel, whose widowed mother, Lady Lovel, is giving a reception to the tenantry. Many important country people have been invited to the *fete*, among them being General Mannerling, Governor of York, and his daughter, with whom Sir Harry is in love. But Bess's hand is also sought by Sir Harry's uncle, Sir Geoffrey Digby, aided by Obadiah Blunt and Digory the steward.

Isabel, a gipsy girl, entertains the guests. Dr. Flute, the organist at the Minster, has been paying marked attentions to Sophy, Solomon Smug's daughter, but she prefers the attentions of Sergeant Mustard. General Mannerling arrives with his daughter Bess.

Solomon Smug announces during the festivities that the notorious highwayman, Dennis O'Neill, is at large, and offers a thousand guineas reward for his capture. Isabel is in love with O'Neill, and she and old John Buddham determine that he shall not be captured. Sir Harry Lovel and Bess meet, and the former tries to tell her of his love. Dennis O'Neill arrives and is warned by Isabel of his danger. Lady Bess appears, not recognizing O'Neill, and enters into conversation, freely discussing the highwayman. O'Neill jokingly tells all that he has reason to believe that the company assembled includes O'Neill himself. Very few people know O'Neill by sight, and Dennis promises to come to the masquerade disguised as the highwayman.

Obadiah recognizes Dennis O'Neill and informs Sir Geoffrey, who tells Bess that Sir Harry Lovel is shielding the famous highwayman. This is an offence punishable by law. Harry is now Bess's lover; Geoffrey threatens to expose Sir Harry unless Bess will renounce her lover in his favour. Bess yields "to save the House."

Sir Geoffrey then asks for Bess's hand, and reluctantly she consents.

ACT II. Scene 1.—O'Neill is concealed in the Inn until Isabel can effect his escape. To effect this, Isabel alarms the soldiers, when O'Neill appears disguised in a witch's garb. He masquerading now as an old apple-woman, overhears Sir Geoffrey dispatching Digory to London with the title deeds of the Lovel estate, which he is secretly mortgaging. O'Neill meets Sir Harry and Lady Bess and warns them of the danger ahead, and Lady Lovel is introduced to O'Neill.

ACT II. Scene 2.—Sir Geoffrey receives news that his bogus company, Bubbles, Limited, has burst and that a warrant is out for his arrest. The Governor sternly forbids his daughter's marriage to Sir Geoffrey, but the latter, foiled in his earlier attempts to involve his nephew's honour, now hands over the bogus documents. O'Neill, the highwayman, triumphantly returns with the original title deeds, which were to have been mortgaged. Sir Harry is free to marry Bess; Sophy is happy with the Sergeant; O'Neill with Isabel, and Bess has found her happiness in the legend's prophecy, "Bess shall save the House again."

Sung in Nelson's Day.

Songs Forgotten and Songs Remembered.

THE anniversary of the battle of Trafalgar on Tuesday, October 21st, and the special commemoration programmes to be broadcast from Birmingham, Manchester, Glasgow and Belfast on that day, make it interesting to recall the fact that the period of Nelson's life—from 1758 to 1806—was one of the most prolific in the production of English songs. Many of these are, indeed, still sung wherever our language is spoken.

Lady Hamilton's Beautiful Voice.

Although Nelson himself was not very musical, his beloved Lady Hamilton was noted for her beautiful voice. She excelled in Italian songs; but it is recorded that Hart, a well-known musician of her day, was moved to tears on hearing her sing an air by Handel.

One of the greatest names in music during the Nelson era was that of Dr. Thomas Augustine Arne, who was born in 1710 and died in 1778. He will be ever remembered as the composer of "Rule, Britannia!" but he wrote numerous songs that were popular in Nelson's lifetime, although many of them are now forgotten. Perhaps the most famous was "The Soldier Tired," from his opera *Antisæres*, first performed at Covent Garden in 1762, when Nelson was quite a boy. For nearly a century it was the favourite "show piece" of the leading soprano vocalists.

Composer and Alchemist.

Dr. Arne's son, Michael, was also a noted song writer of the period, at least one of his compositions, "The Lass with the Delicate Air," being still sung occasionally. Michael Arne was a curious character. Educated for the stage by his aunt, Mrs. Cibber, he turned from dramatic art to alchemy and lost a fortune in a fruitless search for "the philosopher's stone."

Another composer of songs who flourished during Nelson's time was William Shield. His overture to the melodrama *Rosina*, composed in 1783, contains the tune which was adapted to "Auld Lang Syne." Most of his songs are now forgotten, but two of them, "The Wolf" and "The Thorn," were great favourites in his day.

Another musician whose songs were popular in the drawing-rooms of Nelson's time was Willoughby, Earl of Abingdon. Born in 1740, he died in 1790, and besides writing many songs, he was a first-class amateur flute-player.

A Patriotic Age.

It is, perhaps, natural that the era of Nelson should have produced writers of patriotic songs, and the most celebrated of them was, of course, Charles Dibdin, of "Tom Bowling" fame, who first became prominent during Nelson's boyhood, in 1762, and produced a regular stream of songs for over forty years.

The Nelson era of patriotic songs was to have a fitting climax in 1805—a year before the great sailor's death—when John Davy composed that still famous song, "The Bay of Biscay," the words having been written by Andrew Cherry. Another of Davy's popular songs was "Just Like Love is Yonder Rose."

Although Henry Carey actually died before Nelson was born, namely, in 1743, his name must not be forgotten in connection with the songs of Nelson's day. Now chiefly remembered on account of "Sally in Our Alley," he wrote voluminously, and about 1740 he issued two folio volumes of songs written and composed by himself under the quaint title of "The Musical Century in One Hundred English Ballads on various subjects and occasions, adapted to several characters and incidents in Human Life and calculated for innocent conversation, mirth and instruction." As Carey is still well known, we may be certain that his ballads were frequently drawn upon by vocalists in Nelson's lifetime.

PEOPLE IN THE PROGRAMMES.

A Royal Marquis.

THE MARQUIS OF CAMBRIDGE, G.C.B., whose speech at the "Nautical Fair and Pageant," at the Town Hall, Birmingham, is to be broadcast on October 22nd, was formerly known as the Duke of Teck, and he is one of the most popular members of the Royal Family. As soldier and sportsman he has taken a leading place in English life. For some time he was in India, where he served in the 17th Lancers, and he was with the 1st Life Guards in South Africa.

It Made a Difference.

AN amusing story is told of the Marquis's South African experiences. On the veldt one day his company came up with an Australian war correspondent. Asked how he liked being under fire, the newspaper man replied: "Not at all. Anyone who likes can have my share next time."

On this, the present Marquis of Cambridge said: "Well, we have to go under fire whether we like it or not, you know."

"Yes," answered the Australian, "but that's what you're paid for, isn't it?"



(1) The Marquis of Cambridge; (2) Mme. Edith Gunter; (3) Mr. Charles Leeson; (4) Miss Enid Shaw; (5) Rt. Hon. George Lambert, M.P.

In Party Oratorios.

MME. EDITH GUNTER, who broadcasts regularly from Cardiff, and who interpreted the part of Germaine in *Les Cloches de Corneville* when it was recently performed there, has appeared in the principal parts in most of the Gilbert and Sullivan Operas, including Yum-Yum in *The Mikado*, Gianetta in *The Gondoliers*, and Elsie Maynard in *The Yeomen of the Guard*.

She has sung in about forty oratorios, *Elijah* being her favourite.

Some time ago, Mme. Gunter won the National Eisteddfod Prize for Open Soprano, when there were fifty competitors.

Bournemouth's Popular Pianist.

A POPULAR figure at Bournemouth studio is Mr. Charles Leeson, the station's pianist. Besides being a pianist, he is an organist, and was appointed organist of St. Mary's Church, Coventry—his native town—when he was only sixteen.

Mr. Leeson has had many of his compositions, both vocal and instrumental, produced by the Coventry Musical Club, and besides his broadcasting work, he is organist and choir-master of Corpus Christi Church, Boscombe, a post that he has occupied since 1919.

On the Stage at Seven.

ANOTHER favourite with Bournemouth listeners is Miss Enid Shaw both for songs at the piano and monologues. She began concert work at the early age of seven years, and also her stage career at the Savoy Theatre, in *Alice in Wonderland*. Subsequently, she was engaged in many London plays and musical comedies, including *Edward He!* and *The League of Nations*. Miss Shaw has also done much National Sunday League work.

An Authority on Agriculture.

THE RT. HON. GEORGE LAMBERT, M.P., whose speech at the annual dinner of the National Farmers' Union is to be broadcast on October 22nd, is a great authority on agricultural matters, having been a member of the Royal Agricultural Commission. From 1905 to 1915 he was Civil Lord of the Admiralty, and he was a member of the Royal Commission on Fuel and Engines for the Navy.

As becomes a lover of agriculture, Mr. Lambert is keen on outdoor sports, excelling at shooting and at golf.

Talks on Money.

A SERIES of interesting and informative talks on money are those given fortnightly by Mr. Hartley Withers, who is well-known as an authority on financial matters. His next talk will be given from London and S.B. from other Stations on October 20th.

Mr. Withers was formerly editor of *The Economist*, and from 1915 to 1916 he was Director of Financial Enquiries to the Treasury, and he has published various books on financial subjects.

English Folk Dances.

ANOTHER series of fortnightly S.B. talks that are appreciated by listeners are those of Mr. Douglas Kennedy, of the English Folk Dance Society.

Mr. Kennedy recently returned from a lecture tour in Holland and Belgium, where he demonstrated the folk songs and dances of England with a team of fourteen of the Society's expert dancers.

Besides folk songs and dances, Mr. Kennedy is interested in science, and he is senior demonstrator in Botany at the Imperial College of Science and Technology at South Kensington.

Painter, Writer, and Lecturer.

THE S.B. talks given from London by Mr. Stewart Dick on Art are proving very successful. Mr. Dick is himself a landscape painter, and as official lecturer on art at the National Gallery, he is an authority on his subject.

He is the author of many books, including "Arts and Crafts of Old Japan," "The Cottage Houses of England," "The Heart of Spain," and "Master Painters."

[Owing to pressure on our space, "Listeners' Letters" have been unavoidably held over this week.]

WIRELESS PROGRAMME—SUNDAY (Oct. 19th.)

The letters "S.B." printed in Italics in these programmes signify a simultaneous Broadcast from the station mentioned.

LONDON.

Organ Recital.

Relayed from St. John's Church, Regent's Park.

Organist, C. WHITAKER-WILSON.
GEORGINA TANNER in French Folk Songs.

FREDERIC LAKE (Tenor).
JEAN BUTT (Sole Violon).

- 3.0. The Organ.
"Bacchante" (F Minor) *Stenhouse*
Concerto *Bennett*
Minuet and Trio (G Minor Symphony)
French Folk Songs.
"Au bord d'une fontaine"
"L'amour est un enfant troyen"
"Un bouquet de Romarin"
Violon Solo.
"Chant Hindou"
"Minuet"
"Liebeslied"

- 3.35. Tenor Songs.
"Be Thou Faithful Unto Death" ("Saul")
"Alla Mine" (By Request) *Wolton* (1)
The Organ.
"Chanson Triste"
"Humoresque" (Op. 101, No. 7)
"Spring Song" (Songs without Words)
"Cavatina"
4.0.—Dr. W. T. GRENFELL, C.M.G., on "My Work in Labrador." S.B. from Leeds.
French Folk Songs.
"Bergère Légère"
"Maman dites-moi"
"Ma fille veut-tu un bouquet?"
Violon Solo.
"Andantino"
"Minuet"
"Poem"

- 4.30. Tenor Songs.
"In An Old-Fashioned Town"
"I Did Not Know"
"I'll Sing Thee Songs of Araby"
The Organ.
"Morning"
"The Death of Ase"
Improvisation on "Jerusalem the Golden"
(Hymn No. 228 A. and M.).
Announcer: J. S. Dodgson.

- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Birmingham.
8.30.—Hymn, "Pleasant Are Thy Courts Above" (A. and M. 240) *W. H. Gilbert*
Anthem, "O Gladsome Light" (The Golden Legend) *Spelman* (11)
The Rev. W. G. PENNYMAN, M.A., Vicar of St. Mark's, North Audley Street.
Hymn, "Praise, O Praise Our God and King" (A. and M. 391) *arr. J. Wilkes*
DE GROOT
and
THE PICCADILLY ORCHESTRA.
Relayed from the Piccadilly Hotel.
OWEN GODFREY (Soprano).
S.B. to other Stations.

- 9.0. The Orchestra.
"Ballet Egyptian"
"My Pretty Dove" ("The Tales of Hoffmann")
Concerto, Op. 23, No. 1 (1st Movement)
(As recorded by Percy Grainger.)
Accompanied by the Orchestra.
Soprano Aria.
"Ballata" ("Pachiana")
The Orchestra.
Operatic Fragments *arr. De Groot*

10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and GENERAL NEWS BULLETIN. S.B. to all Stations.
Local News.

- 10.15. The Orchestra.
"Ständchen"
"Abide With Me"
10.30.—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

3.0-5.0. THE STATION PIANOFORTE QUINTET.

FRANK CANTELL (1st Violin),
ELSIE STELL (2nd Violin),
ARTHUR KENNEDY (Viola),
LEONARD DENNIS (Violoncello),
NIGEL DALLAWAY (Pianoforte).
MADAME O'KEE'S LADIES' CHOIR.
EMILY HROUGHTON (Soprano).
INGRAM BENNING (Tenor).
S. FOWLER WRIGHT (Poems).

"Wedding of the Rose"
Slumber Song

Part Songs.
"Adoramus Te Domine"
"Death of Tennyson"
"The Gardener"

Tenor Songs.
"Contemplation"
"Little Mountain Maiden"
Living Poets of Birmingham.

Quintet.
Suite, "Children's Corner"
(1) "Serenade for the Doll"; (2) "The Little Shepherd"; (3) "Gulliver's Cake Walk".

Dr. W. T. GRENFELL, C.M.G. S.B. from Leeds.

Soprano Songs.
Four Elizabethan Songs.
"Sweet Was the Song the Virgin Sang"
"Come Away"
"Downe-a-downe"
"What If I Spoke?"

Tenor Songs.
"Call to Me"
"Sympathy"

Choir.
Eight Part Motet, "Ave Maria"
Soprano Songs.
"Hail Jack Hythe"
"Piggies"

Quintet.
"Suite Orientale"
(1) Divertissement; (2) Bavarina; (3) Danse; (4) Patrol.

5.0-5.30.—CHILDREN'S CORNER. S.B. to all Stations.
Announcer: J. O. S. Paterson.

8.30.—Hymn, "Praise My Soul, the King of Heaven" (A. and M. No. 238).
Anthem, "Come Unto Him"
The Rev. F. DUDLEY CLARK, St. Alban's Church, Bordesley: Religious Address.
Hymn, "Oft in Danger, Oft in Woe" (A. and M. No. 291).

9.0-10.0. Classical Favourites.
Often Requested.

THE STATION SYMPHONY ORCHESTRA.

Conductor: JOSEPH LEWIS.
GEOFFREY DAMS (Tenor).
NIGEL DALLAWAY (Solo Pianoforte).

Overture, "Oberon"
Tenor Aria.
"Lend Me Your Aid" ("Irene")

Orchestra.
First Movement from Symphony No. 8 in B Minor (the "Unfinished")
Tenor Aria.
"Sound An Alarm" ("Judex Macabre")

Orchestra. (11)

Pianoforte Solos.
Humoresque
Ballade in A Flat

Orchestra.
"Preludium"
"Irish Tune" from County Kerry
"Shepherd's Hey"
Grand March from "Aida"

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.

10.15.—Close down.
Announcer: Percy Edgar.

BOURNEMOUTH.

3.0. BAND OF H.M. ROYAL AIR FORCE.
Director of Music:

Flight-Lieut. J. H. AMERS.
Incidental Music, "Henry VIII"
(1) March; (2) King Henry's Song; (3) Graceful Dance.
Overture, "The Merry Wives of Windsor"
Nicolaï (1)

3.20. ARTHUR MARSTON.
Organ Solos relayed from the Arcade, Boscombe.

Suite Gothique
(a) Choral and Minuet; (b) Priere à Notre Dame; (c) Toccata.

3.30. Suite, "Woodland Sketches"
(1) "To a Wild Rose"; (2) "Will o' the Wisp"; (3) "To a Water Lily"; (4) "From Uncle Remus"; (5) "By a Meadow Brook"; (6) "Told at Sunset".

Morceau, "En Ballade"
3.45. REGINALD S. MOUAT (Solo Violon).
"Legende"

3.55. "Arabesque"
"Humoresque"

4.0.—Dr. W. T. GRENFELL, C.M.G. S.B. from Leeds.

4.10. Arthur Marston.
Scherzo
Legende and Finale Symphonique

4.20. Nocturne, "A Midsummer Night's Dream"
Reginald S. Mouat.

4.35. "Le Cygne"
"Midnight Bells"

4.45. Salon Piece, "First Heart Throbs"
Prelude, Choral and Fugue (in G Minor)

5.0-5.30.—CHILDREN'S CORNER. S.B. from Birmingham.

8.30. Choir of Christchurch Priory.
Choirmaster, John Newton.
Hymn, "O Trinity, Most Blessed Light"
(A. and M. No. 14) (Tune 519, English Hymnal).

The Rev. W. J. LYON, of St. Andrew's Church, Bennett Road: Religious Address.

8.45. Anthem, "O Gladsome Light"
Motet, "O My People"

9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).
10.30.—Close down.
Announcer: John H. Raymond.

CARDIFF.

3.0-4.30. THE STATION ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.
GWILYM JONES (Baritone).

I. Orchestra.
Overture, "Shamus O'Brien" Stanford (1)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 159.

WIRELESS PROGRAMME—SUNDAY (Oct. 19th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- II.** Gwilym Jones.
"Harlequin's Song" *Oliver* (8)
"Joe the Gipsy" *Batten* (5)
"Solmy" *Wilmet* (5)
- III.** Orchestra.
Suite, "Peer Gynt," No. 1 *Grieg*
- IV.** Gwilym Jones.
"The Last Call" *Sanderson* (1)
"The Songs My Mother Sang" *Grimeshaw* (1)
"Absent" *Metcalfe*
- 4.0.**—Dr. W. T. ORENFELL, C.M.G. *S.B. from Leeds.*
- V.** Orchestra.
Suite, "As You Like It" *Quilter* (1)
- VI.** Gwilym Jones.
"Pilot" *Protheroe*
"Miss Kitty O'Toole" *McGill* (1)
"Dora" *O'Reilly*
"For You Alone" *O'Reilly*
- VII.** Orchestra.
Judea from "Mosses at Vitis" *Gounod* (11)
"Music of the Royal Fireworks" *Handel, arr. Hart*
Announcer: C. K. Parsons.
- 5.0-5.30.**—CHILDREN'S CORNER, *S.B. from Birmingham.*
- 8.10.** The Choir of St. Tello's Church.
Hymn, "Jerusalem, My Happy Home" (No. 236 A. and M.).
Anthem, "Ponder Thy Words, O Lord" *Colborne*
The Rev. ARTHUR WILLIAMS, Curate of St. Andrew's Church, will give the Sixth of the Weekly Talks on "Spiritual Exercises of Daily Life." His subject is "Success."
Hymn, "O, Baviour Lord, to Thee We Pray" (No. 63, A. and M.).
- 8.40.** Pianoforte Recital by IRENE SCHARREH
- 9.0.**—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*
- 10.0.**—WEATHER FORECAST and NEWS. *S.B. from London. Local News.*
- 10.15.**—De Groot and the Piccadilly Orchestra.
- 10.30.**—Close down.
Announcer: E. R. Appleton.

MANCHESTER.

- 3.0-5.0.** BESSIE O' THE BARN BAND:
Conductor, HARRY BARLOW.
FRED SUTCLIFFE (Baritone).
Band.
March, "Distant Greeting" *Doring*
Overture, "Il Barbiere" *Rosini* (1)
Baritone Songs.
"The Jacobite" *Wm. Wallace*
"Life" *Ernest Austin*
- 8.0.** Cornet Duet, "Bessie o' the Barn."
Solo, "Elijah" *Mendelssohn*
- 4.0.**—Dr. W. T. ORENFELL, C.M.G. *S.B. from Leeds.*
Baritone Songs.
"It is Enough" *Mendelssohn* (11)
"Friend" *Davies* (1)
Band.
Operatic Selection, "The Grand Duchess" *Offenbach*
Trombone Solo, "Angels Guard Thee" *Godard*
Baritone Songs.
"Pro Peccatis" *Rosini* (11)
"O God, Have Mercy" *Mendelssohn* (11)
Band.
"Reminiscences of Tchaikovsky" *arr. Douglas*
Chorus, "The Glory of the Lord" *Handel*
- 5.0-5.30.**—CHILDREN'S CORNER. *S.B. from Birmingham.*
Chamber Music and Song.
THE "22Y" STRING QUARTET.
LAUNCELOT QUINN (Baritone).
8.0. Baritone Song.
"From the Heart" *Coras*
SIDNEY G. HONEY: Talk to Young People.

- 8.25.**—Hymn, "Hark! Hark! My Soul" (A. and M. 223).
The Rev. G. B. COMRE of the Baptist Church, Greek Street, Stockport: Religious Address.
Hymn, "Abide With Me" (A. and M. No. 27).
- 8.45.**—Piano Quintet in A Major *Debussé*
(ERIC FOGG at the Piano).
Baritone Songs.
"My Dreams" *Tosti*
"Fairings" *Neathope Martin* (5)
"Land of the Long Ago" *Lillian Ray*
String Quartet.
Quartet in E Flat *Mozart*
- 10.0.**—WEATHER FORECAST and NEWS. *S.B. from London. Local News.*
- 10.15.** Baritone Songs.
"I Pitch My Lonely Caravan at Night" *Coates*
"The Veteran" *Leoncavallo*
"Tis the Day" *Quartet.*
Movements from Quartet in D Minor *Mozart*
- 10.30.**—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.0-5.0.**—Programme *S.B. from London.*
- 5.0-5.30.**—CHILDREN'S CORNER. *S.B. from Birmingham.*
- 8.30.**—"5NO" CHORAL SOCIETY OCTET.
Hymn, "Fight the Good Fight" (A. and M. No. 540).
The Rev. CANON FALLA, Vicar of Birtley, Wark-on-Tyne: Religious Address.
Octet.
Hymn, "The Day Thou Gavest" (A. and M. No. 477).
- 9.0.**—DE GROOT and the PICCADILLY ORCHESTRA. *S.B. from London.*
- 10.0.**—WEATHER FORECAST and NEWS. *S.B. from London. Local News.*
- 10.15.**—De Groot and the Piccadilly Orchestra.
- 10.30.**—Close down.
Announcer: R. O. March.

ABERDEEN.

- 3.0-5.0.**—Programme *S.B. from Glasgow.*
- 5.0-5.30.**—CHILDREN'S CORNER. *S.B. from Birmingham.*
- 8.30.** A Religious Service under the auspices of the National Bible Society. Minister, The Rev. WILLIAM SWAN, D.D., South Leith Parish Church. *S.B. from Edinburgh.*
GLADYS PALMER (Contralto).
THE WIRELESS SYMPHONY ORCHESTRA:
Conductor, NANCY LEE.
Orchestra.
9.0. "Slavonic Rhapsody" *Friedmann*
9.10. "The Hostel" *arr. Bainton* (14)
"Sabbath Morn at Sea" *Elgar* (1)
9.20. Orchestra.
"Liedesfreud" *Kreiser*
"Minuet" *Elgar* (15)
"Adagio and Allegro" *Corelli*

WAVE-LENGTHS AND CALL-SIGNS.

ABERDEEN (2BD)	495 Metres
BIRMINGHAM (5IT)	475 "
GLASGOW (5SC)	420 "
NEWCASTLE (5NO)	400 "
BOURNEMOUTH (6BM)	385 "
MANCHESTER (2ZY)	375 "
LONDON (2LO)	365 "
CARDIFF (5WA)	341 "
NOTTINGHAM (5NG)	322 "
PLYMOUTH (5PY)	315 "
EDINBURGH (2EH)	325 "
LIVERPOOL (6LV)	315 "
SHEFFIELD (6FL)	301 "
LEEDS—	345 "
BRADFORD (2LS)	310 "
HULL (6KH)	320 "
PELFAST (2RF)	435 "
STOKE-ON-TRENT (6ST)	306 "

- 9.35.** Gladys Palmer.
"The Cloths of Heaven" *Dundell* (14)
"A Land of Silence" *Quilter*
- 9.45.** Orchestra.
Overture, "Tannhäuser" *Wagner*
Prelude, "Tristan and Isolde" *Wagner*
- 10.0.**—WEATHER FORECAST and NEWS. *S.B. from London. Local News.*
- 10.15.** Gladys Palmer.
"The Promise of Life" *Cowen* (1)
"O Divine Redeemer" *Gounod* (12)
- 10.25.** Orchestra.
Selected Hymns.
- 10.30.**—Close down.
Announcer: W. D. Simpson.

GLASGOW.

- Organ Recital.**
HERBERT WALTON
(Organist of Glasgow Cathedral).
Relayed from Kinross Park Hall.
Soloist, NEIL DONALDSON (Tenor).
S.B. to Aberdeen.
- 3.0.** Organ.
"Marche Militaire" *Gounod*
"Carillons of Dunkirk" *Thos. Carter*
"Menuet Antique" *Falling*
The "Great" G Minor Fugue *Bach*
- 3.40.** Tenor Songs.
Recit., "Comfort Ye" *Handel* (1)
Aria, "Every Valley" *Handel* (1)
- 4.0.**—Dr. W. T. ORENFELL, C.M.G. *S.B. from Leeds.*
Organ.
Caprice, "Alceste" *Gluck-Saint-Saens*
Premiere Sonata *Gaillard*
(a) Introduction Allegro; (b) Pastorale; (c) Finale.
- 4.20.** Tenor Songs.
"Where'er You Walk" *Handel* (1)
"Then Shall the Righteous" *Mendelssohn* (1)
- 5.0-5.30.**—CHILDREN'S CORNER. *S.B. from Birmingham.*
- 8.30-9.0.** Organ.
Sonnet Monique *Comperin*
Rondo (a Study in Accents) *Lemore* (11)
Paraphrase on "Faust" *Gounod*
- 9.0-9.10.** Organ.
Psalm No. 8 (Tune: "Wiltshire").
The Rev. J. H. DICKE, M.A., of New Kilpatrick Parish Church, Bearsden: Religious Address.
Psalm No. 72 (Tune: "Elfringham").
Prayer.
Hymn No. 18, "Praise My Soul" (C.H.).

- 9.5.** Recital of Russian Sacred Music.
THE WESTGOURNE CHURCH CHOIR:
Conducted by A. M. HENDERSON
(Organist to the University of Glasgow and Westbourne Church).
TCHAIKOVSKY (1840-1893).
"Hear, Lord Our God, Have Mercy" (in 8 parts) (from the Liturgy of St. John Chrysostom).
"Come, O Blessed Lord, Thou Light of Life" (in 8 parts).
"Hymn to the Trinity," No. 3 (in 8 parts).
ARENSKY (1861-1906).
"Our Lord is Blessed" (for Female Voices, in 4 parts).
"The Lord's Prayer" *BALAKIREFF* (1837-1910).
"O Send Thy Light Forth" *RACHMANINOFF* (1873-)
"To Thee, O Lord, Do I Lift Up My Soul" (for Soprano Solo and 5 Part Chorus) (Psalm 25, 1-2).
"Praise the Lord From the Heavens" (in 8 parts) (Psalm 118, 1-2).
"Hymn of the Cherubim" (in 10 parts).
- 10.0.**—WEATHER FORECAST and NEWS. *S.B. from London. Local News.*
- 10.15.**—Close down.
Announcer: R. Elliot Kingsley.

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 150.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

STANFORD'S "SHAMUS O'BRIEN"

(OVER-TUNE.)

(CARRIFF, SUNDAY.)

SHAMUS O'BRIEN is a thoroughly Irish Opera, concerned with the 1798 rebellion. Shamus is a rebel, who is arrested, but released through Father O'Flynn's influence.

In the Overture two old Irish tunes are used. Everybody knows the tune of *Father O'Flynn*, which starts with no waste of time, with the very first note of the piece. (This tune is sometimes known as *The Top of the Cork Road*.)

The other tune is an old march of Cronin's time, *The Glory of the West*. This does not appear for some time. When it does appear (given out emphatically by the Brass), much is made of it. All other tunes are Stanford's own.

STANFORD'S "THE REVENGE."

(GLASGOW, TUESDAY.)

The Revenge is one of the best examples of a type of music in which Stanford excelled—the sea song. Many readers have the libretto in their own homes, for the work is a setting for Chorus and Orchestra of Tennyson's well-known ballad (of the same name) which tells how Sir Richard Grenville with the *Revenge* "At Flores in the Azores," fought against a host of Spanish galleons.

After a few introductory bars, the CHORUS sings the first words—how fifty-three Spanish warships were sighted.

BASSES then sing Lord Howard's words; with his ships disabled and his men sick, he could not meet them there. Grenville's answer (TENORS) was that he, on his part, must stay for the sake of his sick men ashore (Grenville's words are always sung by the Tenors).

Telling of Lord Howard's departure (CHORUS), the music fades into the distance.

After a short pause, there comes the verse (*Slower and heavier*—CONTRALTOS leading) telling how Grenville's sick were brought on board, followed by the decision to meet the Spaniards.

The music quickens and rises to a brief climax at the words, "Sir Richard spoke, and he laugh'd, and we roar'd a hurrah."

This leads on to the long description of the meeting of the little *Revenge* with the huge Spanish fleet. A vivid picture of the fight is painted. At length Grenville was sorely wounded; but "He said, 'Fight on! fight on!'" This brings a big orchestral climax.

Then comes a lull; "And the night went down, And the Spanish fleet with broken sides lay round us all in a ring."

But the *Revenge* was in a sad plight, and had soon to yield. Grenville was taken on board a Spanish ship, and died there.

This leads to a deeply expressive passage for CHORUS, with no accompaniment but drum-throbs, telling how the Spaniards gazed on him; and then how they buried him with honours in the deep.

Another climax is built up, in describing the rising of a great gale which smote the "shatter'd woe of Spain." Then, at last, the *Revenge* herself quietly went down, "To be lost evermore in the main."

[A performance of *The Revenge* at the Manchester Station will be announced in the next issue of *The Radio Times*. Readers should therefore retain the description of this work given above.]

MODERN PIANO MUSIC.

(NEWCASTLE, WEDNESDAY.)

Debussy (1862-1918) was largely responsible for the present-day enormous development of

musical subtlety. This is particularly noticeable in his harmony which at its best exhibits wonderfully minute shades of expression. His music as a whole is far less clear-cut in form than music had nearly always been, but is extraordinarily rich and varied, and at the same time extremely delicate.

"GOLD FISH" AND "GARDENS IN THE RAIN."

Debussy's style is well-illustrated in these two pieces.

The first is a brilliant picture of a fountain with gold-fish darting and splashing about in it.

The second is beautifully suggestive of that indescribable sensation one experiences in a lovely garden under steady rain. There is a general misty background, with gently falling drops of rain. One can also imagine the wind rising, flashes of lightning, the distant rumbling of thunder, and so on—particularly at the end, which is very brilliant.

RAVEL'S "ONDINE."

Maurice Ravel is generally considered the foremost living French composer. His Piano music is very similar in style to that of Debussy.

"Ondine" is the name given to the spirit of rivers and lakes, according to Northern mythology. Ravel has prefaced his "Poem for Piano" with a quotation, of which the following will give an idea:—

"Listen! Listen! It is I, Ondine, who scatters drops of water on the resounding panes of your window, lit by the sad rays of the moon . . ."

"When she had murmured her song, she begged me to let her put her ring on my finger, to be husband of Ondine, to go with her to her palace, and to king of the lakes."

"And when I told her that I loved a mortal, sulky and spiteful, she shed a few tears, then laughed out loud, and vanished in a burst of raindrops, which flowed white down my blue window-panes."

BAK'S "HILL-TUNE."

The right hand sets up a soft rippling figure of accompaniment in the higher regions of the keyboard; then the left hand, about the middle of the piece, starts a tune beneath it. This tune, of a quasi-Irish character, is carried on almost continuously, now above, now below.

HOWELL'S "PROCESSION."

This is like most musical pictures of processions, in that it begins very distant, comes nearer and clearer, and finally fades away again into the distance.

The left hand at the outset softly starts the march-rhythm, which is maintained unbroken, and very soon fragments of the chief tune are heard, gradually becoming more definite.

A temporary climax is first reached, as though the procession was at first seen down some side-street and disappeared again, only to come into full view a moment later.

IRELAND'S "AMBERLEY WILD BROOKS" AND "BAGAMUFFIN."

Amberley Wild Brooks is a happy, picturesque piece which ripples along almost unbrokenly. It is in the form "a-b-a," (i.e., an opening tune, a middle portion, and then the opening tune repeated).

Bagamuffin is one of three London Pieces. It is a delightful sketch of a Cockney urchin who goes his swaggering way, faintly singing and whistling. As is the habit of such people, he repeats many times the same fragments of tune. At last he sings a bit of *The Old Kent Road*, and with a piercing whistle and a cheeky little gesture, disappears.

Belfast Programme.

(Continued from page 153.)

The Rt. Hon. Sir JAMES CRAIG, Bart., D.L.,
Premier of Northern Ireland.

Prof. R. W. LIVINGSTONE, M.D.,
President and Vice-Chancellor of Queen's University, Belfast.

The Rt. Hon. Lord GAINFORD,
Chairman of the British Broadcasting Company.

At 9 o'clock, the Time Signal from Big Ben will be relayed from London, and Speeches following will be S.B. to all Stations.

9.30.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST AND NEWS.
S.B. from London.

9.40. James Newell.
"Three Jolly Trawlers" . . . *Lauri Bonan* (22)
"The King's Highway" . . . *Stanford* (14)

9.50. Orchestra and Organ.
Grand March, "Pomp and Circumstance"
Elgar (1)

Philharmonic Chorus.
"Land of Hope and Glory."

10.0. Orchestra, Organ and Philharmonic Chorus.
"God Save the King."

SATURDAY.

4.0-5.0.—The "SHE" Trio: Ernest A. A. Stoney (Solo Violin) with Harp Accompaniment.

6.0-6.30.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST AND NEWS.
S.B. from London.

Prof. GREGG WILSON: "Why We Study Animals."
Local News.

THE ARMAGH CATHEDRAL QUARTET:

BERTRAM PLATTIS (Alto),
GEORGE WHITE (Tenor),
CHARLES H. KEELING (Baritone),
JAMES FAIR (Bass).
THE STATION ORCHESTRA.
J. MACKAY (Solo Xylophone).

7.30. Orchestra.
March, "The Great Little Army" . . . *Alford*

7.40. Quartet.
Selected.

8.2. George White.
Selected.

8.14. J. Mackay.
"Two Little Finches" . . . *Klein*

8.20. Quartet.
Selected.

8.30. Dance Programme.
(Each pair of dances about eight minutes, three minutes between each pair.)

(1) Fox-trots, "Wait a Bit, Suzie," "Liza"; (2) Waltzes, "Sweet Alnetta" (16); "Little Moth, Keep Away" (16); (3) Fox-trots, "When the Music Dies Away," "Take Them All Away"; (4) Waltzes, "Come Back," "Lauda"; (5) One-steps, "Turned Up" (6), "Cheerio" (31).

9.30.—WEATHER FORECAST AND NEWS.
S.B. from London.

Mr. T. M. CARRUTHERS S.B. from London.
Local News.

10.0.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down.
Announcer: W. T. Guthrie.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 152.

WIRELESS PROGRAMME—MONDAY (Oct. 20th)

The letters "S.B." printed in Italics in these programmes signify a simultaneous broadcast from the station mentioned.

3.15-3.45.—Transmission to Schools: Mr. GEOFFREY SHAW on "Mona Lisa."

4.0-5.0.—Time Signal from Greenwich. Concert: The "ELO" Trio and Robert Barry (Bassoon). "Workshops of Famous Artists" (6) Francis Thompson in London's Art by Caroline Buchanan. Mr. Pollock on "Japan."

6.30-6.45.—CHILDREN'S CORNER: The Wicked Uncle. "The Beaver Who Wouldn't Be Trapped," from Nature Stories by Eva M. Martin.

6.45-6.55.—A Gardening Chat by Mr. Raymond Parry.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

M. O. J. ARROW, Assistant Keeper of Entomology at the British Museum, on "Beetles as Friends and Foes." S.B. to other Stations. Local News.

7.30.—AL STATION PROGRAMME (For particulars see centre column.)

8.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations. Topical Talk.

Local News.

10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. S.B. to all Stations.

11.0.—Close down. Announcer: J. E. Dodgson.

BIRMINGHAM.

3.30-4.30.—The Statens Wood Wind Quartet. VIVIAN FOSTER (Entertainer).

5.0-5.30.—WOMEN'S CORNER: Mr. Stanley Rogers, F.R.S., Topical Horticultural Hints. Florence Mason (Soprano).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens' Corner: Uncle Bonzo: "East African Experiences."

7.0-11.0.—The entire Programme S.B. from London.

Announcer: J. C. S. Paterson.

MANCHESTER.

3.30-4.0.—J. H. A. (Baritone). Talk to Women: Women on the Public Platform. A Dance March. THE ROYAL DANCE ORCHESTRA, relayed from King's Hall Rooms, Musical Director: DAVID S. LIPP.

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half Hour: W. F. Perry on "The Geography of Grass."

6.30-6.35.—Farmers' Corner: Time Signal, Farmers' Weather Report.

7.0-11.0.—The entire Programme S.B. from London.

Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—THE BAND OF H.M. ROYAL AIR FORCE.

(By Permission of the Air Council.)

Conductor, Flight Lieut. J. AMERS.

"Capo" in "Espagnol" by Rimsky-Korsakov.

"Coppelia" by Delibes.

Musique from "As You Like It."

Ed. German (11).

"The Bards of Spring" by Sinding.

Suits, "From Foreign Parts" by Moszkowski.

Overture, "The Flying Dutchman" by Wagner.

Ballet Music from "Rosamunde" by Schubert.

Selection, "Siegfried" by Wagner.

Overture, "Light Cavalry" by Suppé (1).

6.0-6.45.—SWA'S "FIVE O'CLOCK".

Talks to Women. Vocal and Instrumental Artists.

3.45-6.30.—CHILDREN'S CORNER.

ALL STATIONS PROGRAMME

(except Manchester and Belfast).

Relayed from London.

7.30-8.30.

"Under the White Ensign"

(A Romance of Trafalgar Eve),

by

A. CORBETT-SMITH.

Keep them the Sea that is the Wall of Freedom.

And here is Light kept by God His Hand.

7.30.

The Scene: On board H.M. Battleship "Triton," Cruising in the English Channel.

It is in 1915, on the Eve of Trafalgar Day Anniversary.

In our romance we seek to suggest to you something of the Tradition of the Navy through the centuries and how Nelson embodied the spirit of that noble Tradition.

Our stage is set in two sections, one above the other, both visible at the same time, with the action upon both proceeding simultaneously.

The top section represents the bridge of a battleship. Our characters are the Captain, the Commander and a Midshipman.

The lower section represents the lower Mess Deck. A song-song, arranged by the Petty Officers, Seamen, Stokers and Marines, is going on.

It is an evening of fitful wind gusts with swirling mists.

8.30.

A miscellaneous entertainment of items grave and gay, musical and otherwise, but all bearing upon the Royal Navy, at home or abroad.

These will include the Overture to "H.M.S. Pinafore," the "Red Marines" and the "Napier" songs of Edward German, and a Sketch specially written by "Bartimous."

Singers: GEORGE BAKER (Baritone), JOHN HUNTINGTON (Baritone), SYDNEY COLTHAM (Tenor), and the BARTIMOUS SINGERS.

THE LONDON WIRELESS ORCHESTRA, directed by DAN GODFREY, Junr., will be in attendance.

7.0-11.0.—The entire Programme S.B. from London.

Announcer: J. C. S. Paterson.

7.0-11.0.—The entire Programme S.B. from London.

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7.0-11.0.—The entire Programme S.B. from London.

Announcer: J. C. S. Paterson.

7.0-11.0.—The entire Programme S.B. from London.

Announcer: J. C. S. Paterson.

6.45-7.0.—"Twinkl Han Prys, the old Glamorgan Prophet," by Mr. P. E. GLANVILLE TOMES.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. RICHARD THIESEDER, F.R.S., on "Local News."

7.30-11.0.—The entire Programme S.B. from London.

Announcer: O. K. Parsons.

MANCHESTER.

3.0-3.30.—Broadcast for Schools.

3.30-4.30.—Concert by the "ZZY" Quartet.

4.30-5.0.—WOMEN'S HALF HOUR: Nora Brown on "Songs at the Piano."

6.30-6.55.—Major W. Pater-Oakes on "Curious Methods of Fighting All the World Over" (1).

Announcer: T. O. Brachcroft.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

7.15-7.30.—Local News.

7.30.—ASHTON UNDER-LYNE CONCERTINA PRIZE BAND.

9.30.—WEATHER FORECAST and NEWS. S.B. from London.

Topical Talk.

Local News.

10.0.—THE SAVOY BANDS. S.B. from London.

11.0.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Sam Bartsclough's Quartet.

4.45-5.15.—WOMEN'S HALF HOUR. Weekly News Letter. Mrs. S. K. Barber—Practical Cookery.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half Hour: Mr. M. J. Snyburn, M.Sc., A.L.C., on "Scavenging."

6.45-6.55.—Mr. R. E. RICHARDSON on "Gardening."

7.0-11.0.—The entire Programme S.B. from London.

Announcer: W. M. Shewen.

GLASGOW.

3.30-5.0.—Dance Afternoon: The Wireless Dances Orchestra. Mrs. M. G. Cameron on "The Care of Hens and Ducks"—II.

Feminine Topics.

5.30-6.0.—CHILDREN'S CORNER. Mr. J. G. Burnett on "Learning to Listen."

6.40-6.50.—Girl Guides' and Boy Scouts' News. Bul of us.

7.0-11.0.—The entire Programme S.B. from London.

Announcer: H. J. McKee.

GLASGOW.

3.30-4.50.—Popular Afternoon: The Wireless Quartet, Mrs. Ferguson (Soprano). Afternoon Topics. Campbell Mackie of the Glasgow School of Art, on "Design and Decoration."

5.15-6.0.—CHILDREN'S CORNER: Letter Competition Results. "Thirty Minutes with Nature-Trees": Illustrated in Story by Uncle Mungo and in Song by Auntie Cyclone.

6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—The Rev. Edward Brown Kirk on Marine Aquaria.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Prof. G. G. BARKLA, S.B. from Edinburgh.

Local News.

7.30-11.0.—The entire Programme S.B. from London.

Announcer: Mungo M. Dewar.

7.30-11.0.—The entire Programme S.B. from London.

Announcer: Mungo M. Dewar.

7.30-11.0.—The entire Programme S.B. from London.

Announcer: Mungo M. Dewar.

7.30-11.0.—The entire Programme S.B. from London.

Announcer: Mungo M. Dewar.

7.30-11.0.—The entire Programme S.B. from London.

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 2-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C., containing programme suggestions or criticisms, should be sent to the Organiser of Programmes, 2, Savoy Hall, W.C.2.

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A number against a musical note indicates the name of the publisher. A list of publishers will be found on page 152.

WIRELESS PROGRAMME—TUESDAY (Oct. 21st)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the same source.

LONDON

- 1.0-1.10.**—Time Signal from Greenwich. Concert: The "ELO" Trio and May Phillips (Soprano).
- 2.15-3.45.**—Transmission to Schools: Mr. E. KAY ROBINSON, President of the British Empire Naturalists' Association, on "British Birds."
- 4.0-5.0.**—"A Book to Read," by Jenny Wren. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. Miss Homi-brook on "The Domestic Cat."
- 5.30-6.15.**—CHILDREN'S CORNER: Stories by Mr. E. Le Broton Martin. "The Fish with a name as long as himself," by Oliver Bowen. "More about Berries," by "Squirrel," from "Little Folks." Songs by Edmund Bristol.
- 6.45-8.55.**—An appeal on behalf of the King's Services Choir, by Sir Henry Walford Davies, Mus. Doc.
- 9.0.**—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.
- Mr. ARCHIBALD HADDON** (The D.B.C. Dramatic Critic). S.B. to all Stations. Local News.
- 9.10.**—Melody, Mirth and Military Music. GRACE GORDON (Soprano) ARNOLD BEAUVAIS (Bass) VIVIAN FOSTER ("The Vicar of Mirth") THE "ELO" MILITARY BAND Conducted by DAN GODFREY, Junr. The Band.
- "The King's March" Wagner Overture, "Post and Prent" Suppl. Musical Comedy Songs (Soprano) "The Pipes of Pan" ("The Arcadians") Monkton
- Waltz Song, "Love's Own Kiss" ("High Jinks") Freeman
- Bass Song, "I'm Dying" ("La Caid") .. A. Thomas
- "The Drum Major" E. Newton
- The Band
- Jazo Naisaris "Ke-en-ko" Chapuis
- Vivian Foster.
- "The Vicar of Mirth" The Band.
- Selection "The Beauty Prize" .. Kern
- band, "Xavier" Dubois
- Soprano Songs.
- "The Love Pipes of June" Maudie Crank Day
- "My Hero" ("The Chocolate Soldier") Oscar Straus
- Bass Song, "Only Love" J. W. Paterson
- "Pudding Love" .. J. F. Long
- The Band
- Bolero, "Lectures Inevitable" .. Arith
- 9.0.**—Speech by the Mayor on the occasion of the Opening of the Stoke-on-Trent Relay Station. S.B. from Stoke.
- 9.10.**—The Band.
- S.B. to all Stations except Birmingham and Belfast.
- "Reminiscences of Scotland" F. Godfrey
- 9.30.**—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.
- Sir HALFORD MACKINDER, on "The British Commonwealth of Nations—(II), Australia." S.B. to all Stations. Local News.
- 10.0.**—Melody, Mirth and Military Music (Continued). The Band.
- Selection, "Reminiscences of the Plantation" Vivian Foster Again! The Band
- "Entry of the Gods" .. Wagner
- 10.30.**—Close down. Announcer R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.**—Lionella Picture House Orchestra.
- 5.0-5.30.**—WOMEN'S CORNER. O. T. Elliott, P.R.M.E. (of the Nat. Hist. and Phil. Soc. on "Gems, Bees and Butterflies").
- 5.30-5.50.**—CHILDREN'S CORNER. Nelson and Cape Trafalgar.
- 6.30-6.45.**—"Teens' Corner" Dr. W. T. Elliott, R.C.S.E. F.R.S., F.Z.S. (of the Nat. Hist. Soc. on "Plant Animals").
- 7.0.**—WEATHER FORECAST and NEWS. S.B. from London.
- ARCHIBALD HADDON.** S.B. from London.
- Local News.
- 7.30.**—In Memory of Trafalgar—1805. Embracing a Series of Episodes from the Life of Nelson. The Historical Narration by Lucat, A. E. SPRY R.N.V.R. The Characters in the Scenes are played by EDNA GODFREY TURNER, FRANK V. FENN, J. N. J. J. WILLIAM M. M. R. S. Songs by GLADYS PALM R. Cou-ra. of Sea Chanties by the "SIT" SOCIETY HAROLD CASEY (Baritone). Incidental Music by the STATION ORCHESTRA.
- I.**—Portraying Nelson's Youth.
- II.**—Nelson's early career up to the time of his parting with Lady Nelson.
- III.**—The Meeting of Nelson and Lady Hamilton.
- 9.0.**—Speech by the Mayor on the occasion of the Opening of the Stoke-on-Trent Relay Station. S.B. from Stoke.
- 9.10.**—Trafalgar Programme (Continued).
- 9.30.**—WEATHER FORECAST and NEWS. S.B. from London.
- Sir HALFORD MACKINDER. S.B. from London.
- Local News.
- 10.0.**—IV—Nelson's last fight, and his death on board the Victory at the Battle of Cape Trafalgar.
- 10.30.**—Close down. Announcer J. C. S. Paterson.

BOURNEMOUTH.

- 3.30-5.0.**—The "ELO" Trio: Ronald S. Mount (Vocal), Thomas L. Langworth, (Vocal), Arthur Morrison (Vocal), Robert Sturtevant (Baritone). Talk to Women "Tennis Talk," by Major Cooper Hunt.
- 5.0-5.5.**—CHILDREN'S CORNER.
- 6.0-6.30.**—"Teens' Corner" Dr. W. T. Elliott, R.C.S.E. F.R.S., F.Z.S. (of the Nat. Hist. Soc. on "Plant Animals").
- 6.30-6.45.**—"Teens' Corner": Time Signal, Farmer's Weather Report, George Waters on "The Management of a Down Sheep Flock."
- 7.0.**—WEATHER FORECAST and NEWS. S.B. from London.
- ARCHIBALD HADDON.** S.B. from London.
- Local News.
- Dance Night,** with Cheery Interludes. WINNIE FAIRIE (Soprano). ROBERT STURTEVANT (Baritone). THE WIRELESS ORCHESTRA. Conducted by Capt W. A. FEATHERSTONE. THE ROYAL BATH HOTEL DANCE ORCHESTRA. Relayed from King's Hall Rooms. Musical Director, DAVID S. LIFT.
- 7.30.**—Selection, "The Merry Widow" Lehár
- 7.45.**—Winifred Fairie Humorous Song, "Aren't Men Funny?" Hilda Hartman
- Character Monologue, "Gawd Bless Me" Robt. Penso

A Few Short Stories

- Impersonations of Yeats, Tilly, Hilda Glyder and George Formby. Wireless Orchestra.
- 8.0.**—Selection, "The Count of Luxembourg" Lehár
- 8.10.**—Robert Sturtevant. "Long Ago in Aikman" Messenger
- "When Lull's Care" Lane Wilson (1)
- 8.20.**—Wireless Orchestra
- "A Musical Jug-Saw" Aston
- 8.30.**—Dance Orchestra.
- 8.55.**—Winifred Fairie
- Negro Ballad, "Why Adam Sinned" Traditional
- Humorous Song, "Public Conversations" (3)
- 9.0.**—Speech by the Mayor on the occasion of the Opening of the Stoke-on-Trent Relay Station. S.B. from Stoke.
- 9.10.**—"ELO" MILITARY BAND. S.B. from London.
- 9.30.**—WEATHER FORECAST and NEWS. S.B. from London.
- Sir HALFORD MACKINDER. S.B. from London.
- Local News.
- 10.0.**—Robert Sturtevant. "Why Should I?" Kennedy Russell
- "The Two Days of Christmas" A. C. C. C.
- "King Solomon and King David" A. C. C. C.
- 10.10.**—Wireless Orchestra.
- "Two Irish Tone Sketches" Hilda O'Donnell
- 10.20.**—Dance Orchestra.
- 11.0.**—Close down. Announcer John H. Raymond.

CARDIFF.

- 3.0-3.30.**—Special Transmission to Schools: The Parts of an Orchestra," by WARWICK BRAITHWAITE.
- 3.30-4.0.**—The Station Trio.
- 4.0-4.45.**—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0-5.45.**—"FIVE O'CLOCK": Vocal and Instrumental Artists. Talks to Women.
- 5.45-6.30.**—CHILDREN'S CORNER.
- 6.45-7.0.**—Impersonations of Great Modern Writers (XI) Paterson
- 7.0.**—WEATHER FORECAST and NEWS. S.B. from London.
- ARCHIBALD HADDON.** S.B. from London.
- Local News.
- 7.30.**—THE BRISTOL SAVAGES in their Famous War Cries and Songs.
- 8.45.**—BLUDWEN CARLEON. "An die Musik" Schubert (11)
- "Valse d'Amour, Marquise" Lemara
- "Danza, Danza" Durante
- 9.0.**—Speech by the Mayor on the occasion of the Opening of the Stoke-on-Trent Relay Station. S.B. from Stoke.
- 9.10.**—"ELO" MILITARY BAND. S.B. from London.
- 9.30.**—WEATHER FORECAST and NEWS. S.B. from London.
- Sir HALFORD MACKINDER. S.B. from London.
- Local News.
- 10.0.**—THE STATION ORCHESTRA. Conductor, WARWICK BRAITHWAITE.
- "A Bird of Stone" Chapin
- "Song of Love" A. C. C. C.
- "Fragrant" A. C. C. C.
- 10.30.**—Bludwen Carleion. "An die Musik" Debussey
- "The Merry Widow" Lehár
- "Ecstasy" A. C. C. C.
- 11.0.**—Close down. Announcer C. K. Paterson.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 153.

WIRELESS PROGRAMME—WEDNESDAY (Oct. 22nd.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

- 3.15-3.45.—Talk to Schools: Mr. J. O. STOBART, "Stories in Poetry."
 4.0-5.0.—Time Signal from Greenwich. Concert: "My Part of the Country," by A. Bonnet Laund. The "2.0." Trio and Adeuna Deires (Soprano). "China—(4), The Pottery of the French Revolution," by Violet M. Methley.
 5.30-6.15.—CHILDREN'S CORNER: "A Nature Myths," by Florence Hasbrook. Jerome Murphy, Irish Songs and Stories. Handicrafts, by E. S. Thomas. "The Voyage of Christopher Columbus," by Hazel Phillips Hargrave.
 6.45-6.55.—Mr. CHARLES BROWN on "Native Fishing."
 7.0.—THE SIGNAL FROM BIG BEN WEATHER FORECAST and NEWS. LOCAL NEWS BULLETIN. S.B. to all Stations.

Mr. C. H. B. QUENNELL on "Everyday Life in the New Stone, Bronze and Early Iron Ages." S.B. to other Stations. Local News.

- 7.30.—Pianoforte and Vocal Recital. HERBERT FRYER. KATE WINTER. Pianoforte Solo.
 Concerto for Piano Solo. For a Mendels. Sacalandia and Maria. Purcell Fryer (Transcribed from Harpsichord Suites.) Songs.
 (a) Old English.
 "Where the Bee Sucks" Arns.
 "My Lovely Celia" Minna, arr. L. Wilson (2).
 Shepherd, Thy Dearest Love arr. L. Wilson (1).
 (b) Modern American and English.
 "When I Bring You Coloured Toys" John Alden Carpenter.
 "The Sleep that Flits" John Alden Carpenter.
 "A Green Cornfield" Michael Head (1).
 "The Daffodils" Katharine Martin (5).
 A Chopin Group.
 Improvisations in F Sharp, Op. 30.
 Three Preludes, Op. 28 (B Minor, G Major, E Flat Major).
 Waltz in A Flat, Op. 34.

- 8.7.—"From My Window," by Philomena.
 "A Farmers' Evening."
 8.15.—"THE FARMER'S WIFE" A Comedy by Eden Phillpotts. Played by the BIRMINGHAM REPERTORY COMPANY.

Relayed from the Royal Court Theatre, London. S.B. to all Stations except Belfast.

- 8.25.—Speeches by Mr. T. H. RYLAND, M.P., President of the National Farmers' Union, THE MARQUIS OF LINLITHGOW, O.B.E. (Chairman of Linlithgow Committee on Agricultural Prices), and the Rt. Hon. GEORGE LAMBERT, M.P., at the Annual Dinner of the National Farmers' Union, relayed from the Hotel Cecil, London. S.B. to all Stations except Manchester, Newcastle and Belfast.
 Note: The standard Time Signal will be given at 8.30 p.m.

- 10.15.—WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to other Stations. Local News.

- 10.30.—THE SAVOY ORPHANS AND SAVOY HAVANA BAND, relayed from the Savoy Hotel, London. S.B. to all Stations.

- 11.30.—Close down.
 Announcer: J. S. Dodgson.

BIRMINGHAM.

- 2.0.—Opening Speech by The Most Noble The MARQUIS OF CAMBRIDGE, G.C.H. (C.V.O., C.M.G., relayed from the 'Nautical Fair and Pageant' at the Town Hall.
 3.0-5.0.—THE BAND OF H.M. ROYAL MARINES (Portsmouth Division) and the Station Piano Quintet, relayed from the Town Hall.
 5.0-6.0.—WOMEN'S CORNER: H. L. Lacey, M.B.E. (Secretary of the Shakespeare Memorial Theatre) on "Shakespeare's Heroines." Isabel Tebbis (Soprano). Shakespearean Songs.
 5.30-6.30.—CHILDREN'S CORNER.
 6.45.—"Teens' Corner: Harold Baker, F.R.P.S., "The Story of Aston Hall."
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Mr. C. H. B. QUENNELL. S.B. from London.
 Local News.

A Night of Roving.

- 7.30.—The Third Lecture relayed from the Correspondent Club, F. E. SANDBACH, M.A. (Professor of German, Birmingham University): "Wiedereroeffnungsrede."
 8.0.—THE BAND OF H.M. ROYAL MARINES (Portsmouth Division). (By permission of Col. Commandant J. B. FINLAISON, C.M.G., and Col. Commandant, Lieut. R. P. O'DONNILL, M.V.O. (Director of Music). Relayed from the "Nautical Fair and Pageant" at the Town Hall.
 Selection, "Rigoletto" I. C.
 8.15-11.30.—The entire Programme S.B. from London.

Announcer: J. C. E. Paterson.

GLIMMERS OF THE NIGHT.

- 3.30-5.0.—The Wireless Orchestra, Conducted by Capt. W. A. Featherstone, Arthur England (Bass); Phyllis Knibbs (Soprano); Talk to Women; Music Talk by Allan Franklin.
 5.0-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half Hour: M. B. Robinson, "Home Talk."
 6.30-6.35.—Farmers' Corner: Time Signal, Farmers' Weather Report.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Mr. C. H. B. QUENNELL. S.B. from London.
 Local News.

- THE "5RM" TRIO
 REGINALD S. MOUNT (Violin).
 THOMAS E. ILLINGWORTH (Violoncello).
 ARTHUR MARSTON (Pianoforte).

- 7.10.—Iris No. 3. S.B. to all Stations.
 7.40.—Reginald S. Mount.
 Slavische Fantasia Dvorak Kreisler.
 Thomas E. Illingworth.

- 7.50.—Prière Squires (15).
 8.0.—Trio.
 Trio in A Minor Sinding.

- 8.15-11.30.—The entire Programme S.B. from London.
 Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Faulkner and his Orchestra, relayed from the Capitol Cinema.
 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Talks to Women: The Station Orchestra.
 5.45-6.30.—CHILDREN'S CORNER.
 6.45-7.0.—Mr. John D. Chambers on "Chess—(N), Shipwrecks."

- 1.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Mr. C. H. B. QUENNELL. S.B. from London.
 Local News.

- GLADYS PALMER (Vocalist).
 VIVIAN FOSTER (Entertainer).

- 7.30.—Gladys Palmer.
 "Bredon Hill" G. Butterworth.
 "Eucaly" Pannet.
 "Bygonny-no" D. M. Stewart.
 Vivian Foster Will Entertain.
 Gladys Palmer.

- "The Bird" Alec Hawley.
 "O That it Were So" Frank Bridge.
 "Sing, Break into Song" Maltzman.

- 8.15-11.30.—The entire Programme S.B. from London.
 Announcer: A. H. Goddard.

MANCHESTER.

- 2.30-3.0.—Broadcast for Schools.

- 3.0-5.0.—Romance.
 THE "ZZY" AUGMENTED ORCHESTRA:
 Conductor, T. H. MURKINSON.
 DAVID MILLER (Tenor).
 Orchestra.

- Overture, "Hänsel and Gretel" Humperdinck.

- "Romantic Melody" Marbeth.
 Suite, "Cyrano de Bergerac" Roda.

- Tenor Songs.
 "At Dawning" Codman (1).
 "Minched" Brains.

- "Romance" Ford.
 On last night.

- "Overture Romantique" Kler. Elia.
 "Romant" No. 1.

- Romance, "Souvenir d'Alsace" Somerville.
 "Song" (Siegfried) Wagner.

- Vakyr (1) Wagner.
 Tenor Songs.

- "Eyes That Used to Gaze in Mine" Herman Lohr (2).
 "Oft in the Still Night" Moore (1).

- "Songs of Araby" Clay.
 Orchestra.

- "Romance," No. 1, Op. 44 Rubinstein.
 Symphonic Poem, "Francesca da Rimini" Tchaikovsky.

- 5.0-6.0.—CHILDREN'S CORNER.
 6.30-6.55.—Mr. JAMES SMITHIES, Metal Craftsman, on "Metal Working as a Useful Recreation."

- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Local News.

- 7.15-7.30.—Interval.
 BEATRICE COLEMAN (Contralto).
 FRANK COBB (Entertainer).

- 7.30.—Contralto Songs.
 "If My Song Were Only Winged" Hahn.
 "Open Thy Blue Eyes" Massines.

- Frank Cobb.
 "A Fishy Fishing Story" Lawrence Harvey (13).
 "I Might Marry You" Weston and Lee (7).

- Contralto Songs.
 "In Tyme of Old" (Jewell Songs) Bantock.
 "At the Mid Hour of Night" Cowen (15).

- Frank Cobb.
 "The Bachelor's Club" Frank Cobb.

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WIRELESS PROGRAMME—WEDNESDAY (Oct. 22nd.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- 6.15 "THE FARMER'S WIFE" Act 1.
S.B. from London
- 9.15 THE OLD 3RD CHESHIRE MILITARY BAND
Conductor: PAT RYAN
Relayed from the
Manchester Evening Chronicle Wireless
Exchange
- 10.15. WEATHER FORECAST and NEWS
S.B. from London.
Local News
- 10.30.—TEN SAVOY BANDS. *S.B. from London*
- 11.30 —Close down
Announcer T. O. Boucheroff

NEWCASTLE.

- 3.47-4.4 The Station Light Orchestra
Conductor: Edward Clark, Maggie Porter (Contralto).
- 4.47-5.15. WOMEN'S HALF HOUR: Mildred Atkinson, B.Sc., on "Life in Finland" Isabel Spence (Soprano).
- 5.15-6.0.—CHILDREN'S CORNER
6.0-6.30.—Scholars Half-Hour W Carr, B.Sc.,
English Science Talk
- 6.30-7.45. Farmers' Corner
7.45-8.15. Mr. T. I. GIBSON French Talk
- 7.0 WEATHER FORECAST and NEWS.
S.B. from London
Mr. C. H. B. QUENNEL. *S.B. from London*
Local News.

List Commemoration.

Born October 22nd. 1811

Died July 31st, 1886

VINCENT AYLMER (Solo Pianoforte)
HILARY AYLMER (Soprano).
JOHN CLINTO (Tenor)
THE STATION ORCHESTRA
Conductor: EDWARD CLARK.

- 7.30. Vincent Caygill
Waldesrauschen.
Majestic Waltz.
- 7.45. John Clinto.
"The Alpine Hunter."
"The Blue Bird."
- 7.55. Orchestra
Liebestraume, No. 3 in C Major.
Polonaise, No. 2.
- 8.5. John Clinto
"O How Can We Win"
"O In My Dreams"
- 8.15.—"THE FARMER'S WIFE" Act 1
S.B. from London
- 9.15. Vincent Caygill
"Au Bord d'une Source."
"Rhapsodie Hongroise," No. 3 in C Sharp
Major
- 9.30. WEATHER FORECAST and NEWS,
relayed from London.
Local News
- Hilda Vincent
"The Last Rose of Summer"
arr. Randegger
"The Wren"
"Hunda Song"
"When Myra Sings"
"A Little Tune"
- 10.0. Recital of
MODERN ENGLISH AND FRENCH
MUSIC
by
EDGAR BAINTON
(Pianist, Conservatoire of Music, New
castle-on-Tyne).
"Poissons d'Or"
"Jardins sous la pluie"
"Ondine"
"A Little Tune"

- "Procession"
"Amberley Wild Brooks"
"The Savoy Bands"
"Close down."
- 10.30.—THE SAVOY BANDS. *S.B. from London*
- 11.30 —Close down.
Announcer W. M. Shewon.

AMSTERDAM.

- 3.30-5.0. See also: Afternoon The Wireless
Quartet; Miss Murray on "The Work
of the Queen's Nurses"; P. W. Jones
Chapman (Baritone); Fernande T. (Soprano)
- 5.30-6.0.—CHILDREN'S CORNER: "Fables
of a Grandmother"—(III), told by
Anne Chris.
- 6.40.—W. H. BRUFORD, M.A.: Second
Lecture on German.
- 7.0.—WEATHER FORECAST and NEWS
S.B. from London
Mr. C. H. B. QUENNEL. *S.B. from London*
Local News

Rural Echoes and Melodies.

R. E. ANDERSON (Baritone).
THE WIRELESS ORCHESTRA.

- 7.30. Orchestra.
Suite, "Rustic Revels"
8.15. R. E. Anderson.
"Glorious Devon"
"Up from Somerset"
"The Floral Dance"
8.0. Orchestra.
"Dried and Fanned"
"Maypole Dance"
"Grasshoppers Dance"
8.15-11.30.—The entire Programme *S.B. from London*
Announcer W. D. Simpson.

GLASGOW.

- 3.30-4.0.—Broadcast to Schools.
- 4.0-5.0.—The Wireless Quartet, Tom Shaddock
(Baritone), Afternoon Topics
- 5.15-6.0.—CHILDREN'S CORNER: Singing
stories in "The Heart of Oak" Army
and Navy Songs: "The British Gren
adier," "The Arcturion," "The Bay of
Biscay," "Rule, Britannia!"
- 6.0-6.2. Weather Forecast for Farmers
- 6.5-7.0. THE BAND OF H.M. ROYAL AIR
FORCE
(By permission of the Air Council.)
Conductor, Flight Lieut. J. AMFIS
Over the "The Heart of Oak"
Suite in E Flat Quarter Hour (1)
(1) Chaconne, (2) Intermezzo, (3) March.
Selection, "Eugen Onegin"..... Tchaikovsky
Valse Lente and Pizzicato from Ballet
"The Swan"
Waltz "The Swan"
7.0. WEATHER FORECAST and NEWS.
S.B. from London
Mr. C. H. B. QUENNEL. *S.B. from London*
Local News.
- 7.30.—D. MILLAR CRAIG on "The History
of Opera"
- 7.45. Band.
A Musical Jig-Saw Aston
"The Wreath"
Patriot, "The Wet Macgregor", America
- 8.15-11.30. The entire Programme *S.B. from London*
Announcer: R. Elliot King.

A number against a musical term indicates the source of its publisher. A key list of publishers will be found on page 157.

EVENTS OF THE WEEK.

SUNDAY, October 18th.
LONDON, 9.5. De Groot and the Piccadilly Orchestra relayed from the Piccadilly Hotel *S.B. to other Stations.*
BIRMINGHAM, 3.0. Chamber Music
BOURNEMOUTH, 3.0. Band of H.M. Royal Air Force
GLASGOW, 9.5. Recital of Russian Church Music

MONDAY, October 20th.
ALL STATIONS (except Manchester and Belfast), 7.30.—"Under the White Ensign." Relayed from London
BELFAST, 7.30. Light Comedy and other Music

TUESDAY, October 21st.
STOKE, 9.0. Official Opening of the Stoke-on-Trent Relay Station. Speech by the Mayor, *S.B. to all Stations except Sheffield.*
BIRMINGHAM, 7.30. "In Memory of Trafalgar—1805."
MANCHESTER, 7.30.—"Fights for the Flag. I. By Sea."
ABERDEEN, 7.30.—"A Naval Occasion"
GLASGOW, 7.45. "Nelson Day"
A special Programme, including "The Revenge" (Stanford)
BELFAST, 7.30. Trafalgar Day Programme.

WEDNESDAY, October 22nd.
LONDON, 9.15.—"The Farmer's Wife" (Edna Phillips). Act 1. relayed from the Royal Court Theatre. *S.B. to all Stations.*

LONDON, 9.15.—Speeches at the Annual Dinner of the National Farmers' Union. Relayed from the Hotel Cecil. *S.B. to other Stations.*
NEWCASTLE, 7.30. List Commemoration Programme.

THURSDAY, October 23rd.
ALL STATIONS (except Belfast), 7.35.—"Highwayman Love," a Romantic Light Opera in Two Acts Relayed from London.

FRIDAY, October 24th.
BELFAST, 9.0.—Official Opening of the Belfast Station. Speeches *S.B. to all Stations*
BIRMINGHAM, 7.30.—"The Christian" (Sir Hall Caine).
BOURNEMOUTH, 7.30.—Excerpts from Favourite Operas.
NEWCASTLE, 7.30.—Band of H.M. Royal Air Force
GLASGOW, 7.30.—"Covenanters' Night."
GLASGOW 8.35 "The Cameronian's Dream" (Hamish McCunn).

SATURDAY, October 25th.
LONDON 7.30—"Balalaika Night"
BIRMINGHAM, 7.30. Band of H.M. Royal Air Force.
BOURNEMOUTH, 7.30.—A Night of Memories
MANCHESTER, 7.30.—"Fights for the Flag. II. By Land"
ABERDEEN, 7.30.—Operatic Night.

THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLES.

A Trip To Denmark's Capital.

HULL 1st

Here is another travel talk. This week we go in imagination to Copenhagen, the ancient and very interesting capital of Denmark.

If you look at the map of Denmark, you will see that Copenhagen is built on the low-lying ground on the east coast of the island of Zealand, just opposite the little island of Amager. The channel between these two islands helps to form the splendid harbour, where once the graceful vessels of the Vikings used to shelter. Now the waters are a highway for busy ships carrying butter, eggs and bacon, to the markets of the world.

Where Nelson Fought.

On either side rise the domes and towers of the great city that has replaced the tiny fishing village of the twelfth century. A wooden draw-bridge used to span the channel, but this, too, has vanished and given place to two fine bridges, just as the moats and ramparts which used to surround the old city have given place to attractive boulevards and gardens.

The north-east corner of the harbour is still guarded by a strong moated citadel with five bastions, which no doubt played its part in the Battle of Copenhagen. It was during this famous fight that Sir Hyde Parker, who was commanding the Fleet, hoisted the signal of recall, and Nelson, knowing that the wind was in the wrong direction, placed his glass to his blind eye and said he could not see the signal. Thus he disregarded the order until he could withdraw in safety.

At the head of a narrow arm of the harbour, inland from the big steamer quays, you come

to a great open space surrounded by handsome buildings. This is the very centre of the life of the capital. From here radiate the most important streets—all paved with cobble-stones. Here are the largest offices; the magnificent Theatre Royal, and the sombre Palace of Carlotenborg, now the Academy of Arts. The quays themselves are lined with pretty old ~~gabled houses~~.

Right in the middle of the square is a fine equestrian statue of King Christian V., which the people of Copenhagen familiarly called "hesten" meaning "horse."

If you walk along the "Holmens Canal," past the Naval church, you soon reach the bridge leading to the island of Slotsholm, where stands the Royal Palace of Christiansburg. Twice this has been burnt down and rebuilt, but, fortunately, the beautiful bronze statues of Strength, Wisdom, Health and Justice, which stood over the portals of the Palace, were saved from the fire and can still be seen to-day.

Near by, on the quayside, is one of the most attractive buildings in Copenhagen—the Exchange. It is a long, low, gabled building with a most extraordinary spire, formed by four dragons, their heads facing North, South, East and West, while their bodies twist round each other and their tails form a point at the top.

A Unique Church Tower.

Another bridge from the Slotsholm will bring you into a street with a name nearly as long as itself! This is a great shopping centre, and is almost always thronged with people. At the end of the street is Trinity Church, the round tower of which is said to be unique in Europe. A broad spiral way leads to the entrance

of the church up which Peter the Great is supposed to have driven in a carriage and pair.

The north-east quarter of the city is full of beautiful houses and palaces. The castle and gardens of the Rosenborg are specially fine. So is the great Marble Church, whose dome is only a few feet less in diameter than that of St. Peter's, in Rome. Close by the Citadel is the railway station from whence you may take a train to Elsinore, twenty-eight miles away. There you will be shown the supposed grave of Hamlet, the river in which Ophelia drowned herself, and you may even stroll on the platform of the Castle where the ghost of Hamlet's father was wont to walk!

Storks and Windmills.

The way to Elsinore, or Helsingør, lies through fertile fields and pleasant woods. Sometimes, on the tops of the little farm houses, you will see a nest of storks, and here and there, dotted about the countryside, are windmills, used for pumping water and grinding corn. All along the coast are little fishing villages, for fishing is a great industry in Denmark. In Copenhagen your cod is brought kicking to your door, and you can't think how delicious it tastes. In fact, the fish of Denmark and Norway are so good that they almost spoil your appetite for fish in any other country.

(Continued from the previous column.)

"Well, they told him what the game was, and explained all about it, and then they began to play. But the dragon snapped everything. It didn't matter whether the leaves were alike or different, he said 'Snap' and grabbed them up."

"At first, the lizards laughed, because they thought he hadn't understood how the game was played, and they explained it all over again to him. This didn't make any difference. He carried on just the same, snapping and grabbing. It was really no game at all and the lizards soon grew tired of it and ran off into their holes."

"But the next day, and the day after that, and whenever the lizards came to play at the stone table, the dragon insisted on joining in. He started to snap at once, and kept on snapping, until there were no more leaves to snap. 'Snap' seemed to be the only word he knew."

"Once, when a young lizard happened to say it first, and had put out his hand to gather up the leaves which he had won, the dragon pounced on his little hand with his big claw and shouted 'Snap!' 'I said it first,' said the lizard, holding on. 'Snap' said the dragon, holding on too. 'No, it's mine!' said the lizard, and all the others stood up for him. Then, all of a sudden, the dragon's eyes flashed angrily. 'Snap,' he shouted; grabbed up the leaves and the lizard as well, and, putting them into his mouth, gobbled them up!"

"The lizards did not come out to play for many days after that, but they went to the Fairy who ruled the wood, and told her how the dragon had spoiled their game and had eaten one of their brothers."

"So the Fairy sought out the dragon, and, waving her wand over him, she worked magic, and turned him into a flower. When the lizards looked out, next morning, they saw the flower growing quite near to the table on the stony bank. They knew it by its bright colours. 'See!' cried one. 'That's the dragon who said Snap!'"

"There are millions of them now; but that was the first Snapdragon that ever was."

THE DRAGON THAT SNAPPED.

By E. W. LEWIS.



THE tour in the motor-car was a great success, but, unfortunately, as soon as Isobel was home again she fell ill, and for a long time Sabo did not see her. But, when she was getting

better, Sabo was allowed into her room, and, like the polite little fellow he was, he tried to amuse her.

There was a bowl of flowers in the window, and one day Sabo picked up a blossom of Snapdragon which had dropped on to the window-sill. It had a yellow hood, a scarlet lip, and a white throat. He clumbed with it on to the bed, and, tossing it in the air and catching it, he said: "Snapdragon!"

"Antirrhinum," said Isobel, who was clever and knew the proper names of lots of flowers.

Sabo had not heard that name before, and the second part of it sounded as if it had something to do with a rhinoceros. So he corrected her. "Dragon!" he said, "not Rhino, or Antio Rhino, or whatever you said it was; but Dragon! You can tell by the colours. A dragon is all bright colours, as you can see in pictures; greens and yellows, and reds. A rhinoceros is a dirty colour."

"Silly!" said Isobel, "it has nothing to do with a rhinoceros!"

"That's what I say," replied Sabo. "It was

a dragon." He drew down the scarlet lip of the flower, showing its white throat, and, when he let the lip go again, it closed with a snap. "Snapdragon, you see! He might bite you, only I won't let him!"

Now Isobel could tell that Sabo had a story in his mind, so she leaned back upon the pillows and folded her hands on the counterpane.

Sabo sat on the bed, and began.

"Once upon a time, some lizards lived on the stony bank at the edge of a big wood. They were always playing games together on hot days, and one of the games they played was Snap! I've seen David and Diana play it, but the lizards were the first who ever played it."

"Snap is a card game," Isobel interrupted.

"So it is, now," said Sabo. "But the lizards played it with leaves. Just as good."

"They had four kinds of leaves," continued Sabo. "oak leaves, ash leaves, beech leaves, and ~~any other~~, all different, and you can easily tell one from the other. They took thirteen of each kind; and that was a pack. Halfway down the stony bank was a big flat rock, which made a lovely table to play on. The leaves were all shuffled, and divided between them, and whenever anyone put down a leaf which was ~~the same~~ as a leaf already on the table, they said 'Snap!' and whoever snapped first took the lot! That was the game. Snap."

"Well, in the wood, there was a sort of a dragon. He wasn't as big as a proper dragon. He was about as big as—well, if you can imagine a tadpole the size of a slow worm, about as big as that; with a tail and a big head and a huge mouth, and all different colours."

"One day, he crawled out and said that he would like to play, too. So the lizards made room for him at the table."

(Continued in the next column.)

of the publisher. A key list of publishers will be found on page 132.

WIRELESS PROGRAMME—FRIDAY (Oct. 24th)

The letters "S.B." printed in italics in these programmes signify a *Standard Broadcast* from the station mentioned.

- 9.30.—WEATHER FORECAST and NEWS
S.B. from London.
Mr. R. G. HATTON. S.B. from Birmingham.
Local News.
10.0.—Station Director's Talk.
10.—THE PICCADILLY DANCE BAND,
relayed from the Piccadilly Picture
Theatre.
11.0.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 5.45-4.45. Lilian Danton (Soprano), Jack Wick
(Tenor), L. A. Nicholson (Solo Violon)
4.45-5.15. WOMEN'S HALF HOUR. Mrs.
M. M. Buchanan on "Fibre and the
Romance of Insect Life."
5.15-6.0. CHILDREN'S CORNER.
6.0-6.30. "Scholars' Half Hour: Mr. S. Hirst,
B.Sc., on "The Determination of the
Velocity of Light."
6.35-6.50. Farmers' Corner.
7.0. WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.

- IDA COWEY (Soprano).
THE BAND OF
H.M. ROYAL AIR FORCE
(By Permission of the Air Command)
Director of Music, Flight Lieut. J. AMERS
VIVIAN PORTER (Entertainer).

- 7.30.
A Comedy Overture, "Vanity Fair."
(In this Overture several Characters from
Thackeray's Novel are portrayed.)
Selection of Text's Songs. arr. Paughier.
7.50. The well-known Comedy "Yes, I Think
So!"—will say a few words.

- 8.0.
"From Foreign Parts" Mrs. Kunkin
(1) "Swiss", (2) "Poland", (3) "Hungary".
P. "The Dance of the Lovers de Colomb."
McNulty, Lullman, and Love } arr. from

- 8.15. Ida Cowey.
"Spring" Henckel (1)
"Roulette in the adro" Meyerbeer
8.25. "The Vicar of Mirth"
will say a few more words.

- 8.35. Band.
"Schöner Piltresquos" Mozart
(1) Marche, (2) Air de Ballet; (3) Angé-
las, (4) Fête Bohème.

- 8.50. Ida Cowey.
"L'Eté" Chaminade (15)
"Air de la" "L'Enfant Prodigue"

- 9.0. Speeches on the occasion of the Official
Opening of the Belfast Station. S.B.
from Belfast.

- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. R. G. HATTON. S.B. from Birmingham.
Local News.

- 10.0. Band.
Selection from the Comic Opera, "Les
Cloches de Corneville" Planquette
Morceau, "Sanctuary of the Heart"
Grand Military Tattoo. Mackenzie Ragan
10.30.—Close down.
Announcer: W. M. Shewen.

BIRMINGHAM.

- 3.30-5.0.—Irish Afternoon. The Wireless Quar-
ter. Feminine Topics. Janet Macfarlane
(Soprano).
5.15-6.0. CHILDREN'S CORNER. Mr. J. G.
Burnett on "Learning to Listen." A
Vocal Lesson.
6.40-6.45. "Agony and Ecstasy"
6.45-6.50. Dr. J. P. TOCHER on "The Law
of the Sale of Milk."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

- G. A. ATKINSON. S.B. from London.
Local News.

Special Scottish Night.

- MARY CAMPBELL. Soprano.
TOM MORRISON. Tenor.
DUFFON SCOTT (Draughtsman).
MRS. SHAND'S DANCE. CELESTIA.
7.30. Dance Orchestra.
"Scottish Melodies" Kerr
"The Rose and the Heather" Kerr
7.45. Mary Campbell.
"My Raiment" Fennah (1)
"Land of the Lead" Nairne
7.55. Tom Morrison.
"The Rose and the Heather" Kerr
8.5. Dance Orchestra.
"The Duke of Fife" Wood
"Polka, 'Bric-a-Brac'" Cook
8.20. Duffon Scott will Entertain.
8.30. Mary Campbell.
"O' Paddy" Lees
8.40. Highland Reel, "The Duchess's Supper"
"The Marchioness of Tollybarr" Morrison
Spanish Gavotte, "The Argonauts, the
Portuguese and the Greeks" Morgan
Strip the Willow, "Irish Airs" Kerr
9.0.—Speeches on the occasion of the Official
Opening of the Belfast Station. S.B.
from Belfast.

- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. R. G. HATTON. S.B. from Birmingham.
Local News.

- 10.0. "A SINGING LESSON"
A Humorous Sketch
Written by Scott and Morrison.
Adol. Sweetnote, TOM MORRISON
Geordie Fairweather, DUFFON SCOTT
10.20. Mary Campbell.
"Ca' the Ewe" Fennah
"Aye Waken O" Nairne

- 10.30. Mary Campbell.
"Ca' the Ewe" Fennah
"Aye Waken O" Nairne

- 10.40. Mary Campbell.
"Ca' the Ewe" Fennah
"Aye Waken O" Nairne

- 10.50. Mary Campbell.
"Ca' the Ewe" Fennah
"Aye Waken O" Nairne

- 11.0. Mary Campbell.
"Ca' the Ewe" Fennah
"Aye Waken O" Nairne

- 11.10. Mary Campbell.
"Ca' the Ewe" Fennah
"Aye Waken O" Nairne

- 11.20. Mary Campbell.
"Ca' the Ewe" Fennah
"Aye Waken O" Nairne

- 11.30. Mary Campbell.
"Ca' the Ewe" Fennah
"Aye Waken O" Nairne

- 11.40. Mary Campbell.
"Ca' the Ewe" Fennah
"Aye Waken O" Nairne

- 11.50. Mary Campbell.
"Ca' the Ewe" Fennah
"Aye Waken O" Nairne

- 12.0. Mary Campbell.
"Ca' the Ewe" Fennah
"Aye Waken O" Nairne

- 12.10. Mary Campbell.
"Ca' the Ewe" Fennah
"Aye Waken O" Nairne

- 12.20. Mary Campbell.
"Ca' the Ewe" Fennah
"Aye Waken O" Nairne

- 12.30. Mary Campbell.
"Ca' the Ewe" Fennah
"Aye Waken O" Nairne

- 12.40. Mary Campbell.
"Ca' the Ewe" Fennah
"Aye Waken O" Nairne

- 10.25. Dances Orchestra.
Eighty-two Reel, "Selected" Glendhill
"Reel o' Talloch" Kerr
10.40. Close down.
Announcer: Neil McLean.

GLASGOW.

- 3.30-4.0. Dances Orchestra. The Wireless Quar-
ter and French. The Wireless Quar-
ter. The Wireless Quar-
4.0-4.30. Dances Orchestra. The Wireless Quar-
ter. The Wireless Quar-
4.30-5.0. Dances Orchestra. The Wireless Quar-
ter. The Wireless Quar-
5.0-5.30. Dances Orchestra. The Wireless Quar-
ter. The Wireless Quar-
5.30-6.0. Dances Orchestra. The Wireless Quar-
ter. The Wireless Quar-
6.0-6.30. Dances Orchestra. The Wireless Quar-
ter. The Wireless Quar-
6.30-7.0. Dances Orchestra. The Wireless Quar-
ter. The Wireless Quar-

- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.

- "Covenanters' Night."
ALICE SMYTHIE.
MAY L. SMYTHIE.
THE STATION CHORUS.
JOHN WATSON.
THE STATION CHORUS.
Conducted by
HERBERT A. CARROTHERS.
Orchestra.

- 7.30. "Coronation" May L. Smythie.
7.35. "The Covenanters' Lament" May L. Smythie.
7.40. "The Martyr's" May L. Smythie.

- 7.45. "The Martyr's" May L. Smythie.
7.50. "The Martyr's" May L. Smythie.

- 7.55. "The Martyr's" May L. Smythie.
8.0. "The Martyr's" May L. Smythie.

- 8.05. "The Martyr's" May L. Smythie.
8.10. "The Martyr's" May L. Smythie.

- 8.15. "The Martyr's" May L. Smythie.
8.20. "The Martyr's" May L. Smythie.

- 8.25. "The Martyr's" May L. Smythie.
8.30. "The Martyr's" May L. Smythie.

- 8.35. "The Martyr's" May L. Smythie.
8.40. "The Martyr's" May L. Smythie.

- 8.45. "The Martyr's" May L. Smythie.
8.50. "The Martyr's" May L. Smythie.

- 8.55. "The Martyr's" May L. Smythie.
9.0. "The Martyr's" May L. Smythie.

- 9.05. "The Martyr's" May L. Smythie.
9.10. "The Martyr's" May L. Smythie.

- 9.15. "The Martyr's" May L. Smythie.
9.20. "The Martyr's" May L. Smythie.

- 9.25. "The Martyr's" May L. Smythie.
9.30. "The Martyr's" May L. Smythie.

- 9.35. "The Martyr's" May L. Smythie.
9.40. "The Martyr's" May L. Smythie.

(In the Newcastle programme on page 83 of our
issue dated October 2nd, we gave the incorrect
number of the Publisher of "Go, Lovely
Rose" Quarterly. This song is published by
Messrs. W. J. & Co., Ltd., of 50, New Bond
Street, London, W.1.)

A number against a musical title indicates the name
of its publisher. A key list of publishers will be found on
this page.

page 159

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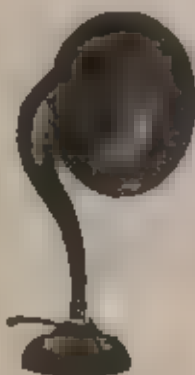


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40, Wellington Street and 144, St. Vincent Street. LIVERPOOL—81, Duke Street.
LONDON—48-50, Upper Thames Street. MANCHESTER—130, Deansgate. NEWCASTLE—ON
TYNE—84-86, Collingwood Buildings and Exchange Buildings, Quayside. SHEFFIELD—20-22, West Bar.
SOUTHAMPTON—40, High Street.



WIRELESS PROGRAMME—BELFAST (Oct. 20th to Oct. 25th)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

MONDAY.

- 4.0-5.0. Norman Hay (Solo Pianoforte) and the "2BE" Quartet.
 6.0-6.30. CHILDREN'S CORNER.
 7.0. WEATHER FORECAST and NEWS.
S.B. from London.
 Mr G. J. ARROW, *S.B. from London.*
 Local News.
 Light Comedy and Other Music.
 ADELINA LEON (Solo Violoncello).
 S. W. H. MCCORMICK (Bass Baritone).
 THE STATION ORCHESTRA.
 7.30. Orchestra.
 Overture, "The Arcadians".
 Monckton and Talbot.
 7.45. Adeline Leon.
 Sonata.
 (a) Adagio; (b) Allegro.
 7.55. S. W. H. McCormick.
 "I Attempt From Love's Sickness to Fly".
 Purcell (1).
 "Now Sleeps the Crimson Petal".
 Quilter (1).
 "To Morrow".
 Keet.
 8.1. Orchestra.
 Selection, "A Lady Dismissed".
 Kuhnau.
 8.20. Adeline Leon.
 Sonata.
 "Running Brook".
 8.25. S. W. H. McCormick.
 "Far and High the Cranes".
 "Give Cry".
 "Lost to Me, Rembrandt".
 "Had a Horse".
 arr. Korby.
 8.45. Adeline Leon.
 Hungarian Rhapsody.
 8.55. Orchestra.
 Selection, "The Dollar Princess".
 Minuet from Suite, "L'Arlesienne".
 (For Harp, Flute, Viola, and Violoncello).
 "Batting Butler".
 9.0. WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk.
 Local News.
 10.0. The SAVOY BANDS. *S.B. from London.*
 11.0. Close down.
 Announcer W. T. Collins.

TUESDAY.

- 4.0-5.0.—The "2BE" Trio. Reginald Dobson (Solo Cello).
 6.0-6.30. CHILDREN'S CORNER.
 7.0. WEATHER FORECAST and NEWS.
S.B. from London.
 ARCHIBALD HADDON, *S.B. from London.*
 Local News.
 Trafalgar Day Programme.
 PAULINE BARKER (Solo Harp).
 TOM CASE (Baritone).
 R. M. KENT (Tenor).
 THE STATION ORCHESTRA.
 7.30. Orchestra.
 March, "Nelson's Call".
 7.35. Tom Case.
 Selected.
 7.50. Orchestra.
 National and Patriotic Airs, "England".
 8.0. R. M. Kent.
 "The Death of Nelson".
 "The Belle of San Mario".
 "Sea Fever".
 8.10. Orchestra.
 National and Patriotic Airs, "Scotland".
 8.20. Tom Case.
 Selected.
 8.30. Pauline Barker.
 Fantasia on Irish Melodies.
 "March of the Men of Harlech".
 8.45. R. M. Kent.
 "The Sailor's Grave".
 "Tom Bowling".

- 8.50. Orchestra.
 March, "Vesuvius Nelson".
 9.0. Speech by the Mayor on the occasion of the Opening of the Stoke-on-Trent Relay Station. *S.B. from Stoke.*
 9.10. The Station Orchestra.
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Sir HALFORD MACKINLAY, *S.B. from London.*
 Local News.
 10.0. Close down.
 Announcer W. T. Collins.

WEDNESDAY.

- 4.0-5.0. The "2BE" Quartet. Pauline Barker (Solo Harp).
 6.0-6.30. CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr C. H. B. QUENNELL, *S.B. from London.*
 Local News.
 MRS. MAYNARD SINCLAIR (Soprano).
 ANDERSON TYLER (Solo Pianoforte).
 THE AUGMENTED STATION ORCHESTRA.
 Conducted by E. GODFREY BROWN.
 7.30. Orchestra.
 Concerto for Pianoforte and Orchestra.
 No. 2 in A major.
 8.0. Mrs. Maynard Sinclair.
 "At the Mill-house of Night".
 "My Lovely Celia".
 8.15. Orchestra.
 Four Pieces from Suite in D Major.
 8.31. Anderson Tyler.
 Selected.
 8.45. Orchestra.
 Sea Lull.
 8.50. Excerpts from "The Masteringers".
 Prelude to Act III: Dances of the Apprentices, Procession of the Masters.
 9.0. Mrs. Maynard Sinclair.
 "Fair House of Joy".
 "The Ship of State".
 "Go Down, Moses".
 9.15. Orchestra.
 Prelude to Act III, "Lohengrin".
 9.30. WEATHER FORECAST and NEWS.
 relayed from London.
 Local News.
 9.45. THE SAVOY BANDS. *S.B. from London.*
 11.30.—Close down.
 Announcer Walter Montagu Douglas-Scott.

THURSDAY.

- 4.0-5.0.—The "2BE" Trio. Rosa Knights (Mezzo-Contralto).
 6.0-6.30. CHILDREN'S CORNER.
 7.0. WEATHER FORECAST and NEWS.
S.B. from London.
 Radio Society Talk. *S.B. from London.*
 Mr. PHILIP COOTE, *S.B. from London.*
 Local News.
 JOHN HENRY AND BLOSSOM.
 DOROTHY DEVLIN (Mezzo-Soprano).
 JOHN CROWTHER (Solo Violin).
 THE STATION ORCHESTRA.
 7.35. Orchestra.
 March, "Colonel Raggy".
 7.45. Orchestra.
 8.5. Ballet Music, "Le Cid".
 8.15. Dorothy Devlin.
 "The Trout".
 "Songs My Mother Sang".
 "Three Little Fairy Songs".
 "The Fairy Children".
 "Mary Kells".
 "Blue Bell, Dew Bell."

- 8.25. John Crowther.
 Prelude and Allegro, Pugnani Kreisler.
 Chanson Louis and Pavane.
 8.35. Theme and Variations, Coriell Kreisler.
 8.40. John Henry and Blossom Again.
 8.45. Dorothy Devlin.
 "Let There Be Light".
 "The Crown".
 "Amber and Amethyst".
 8.5. John Crowther.
 Pastoral.
 9.20. Orchestra.
 March "The Barrow Stone".
 9.30. WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk.
 Local News.
 10.0. Close down.
 Announcer E. J. Thomson.

FRIDAY.

- 4.0-5.0.—The "2BE" Quartet.
 6.0-6.30.—CHILDREN'S CORNER.
 Opening Ceremony in Ulster Hall.
 BAND of the 1ST BATT. SEAFORTH LIFELANDERS.
 (By Permission of Lt. Col. H. P. Budge, D.S.O., and Officers.)
 Conductor—Mr. EDWARD GRAYSON.
 Capt. C. J. HANNA, Mus. Bsc., F.R.C.O. (City Organist).
 MURIEL CHILDER, Mezzo-Soprano.
 JAMES NEWEL (Baritone).
 THE BELFAST PHILHARMONIC ORCHESTRA.
 THE AUGMENTED STATION ORCHESTRA.
 7.15. Capt. C. J. Hannan.
 Concert Favourites for Grand Organ.
 7.25. Band.
 "Marche Héroïque".
 Overture, "William Tell".
 Suite for combined Band and Pipe.
 8.0. His Grace the Duke of Abercorn.
 "The National Anthem".
 8.1. with Orchestra and Grand Organ.
 Chorus, "Bravos Alert".
 8.15. "I Know Where I'm Goin'".
 "The Next Morning".
 "Quick, We Have Lost a Second".
 8.25. The Orchestra.
 In the First Public Performance of Fantasy on Irish Folk Song.
 (Specially Composed for the B.B.C.)
 Conducted by the Composer—Dr. E. NORMAN HAY.
 8.35. Organ, Violoncello and Orchestra.
 Solenne Melody.
 9.0. Speeches on the occasion of the Official Opening of the Belfast Stadium.
 His Grace The Duke of ABERCORN, K.P.
 Governor General of Northern Ireland.
 Sir WILLIAM G. TURNER, J.P.
 Lord Mayor of Belfast.
 (Continued in col. 3, page 159.)

A number against a musical item indicates the name of the publisher. A key list of publishers will be found on page 153.

A Poet of Fifteen Hundred Songs.

F. E. Weatherly's Fifty-Five Years of Popularity.



MR. F. E. WEATHERLY.

THERE are two famous poets in Law. One reached the Woolpack and, seeking fresh worlds to conquer, is now among those competing for space in our newspapers and fighting the journalists with their own weapon. The other "F. E.," wielding that same weapon with a poet's grace, has fought a good fight for his Muse and touched chords in the hearts of the people that will be vibrating to the life of his songs when the poet's pen is put away and the dust lies thick on his books of law.

Still Working at Seventy-Five.

"Words by F. E. Weatherly." For fifty-five years, we, our parents, and our grandparents have read that phrase on the covers of songs. And Mr. Fred E. Weatherly, poet of one thousand and five hundred songs, who celebrated his seventy-sixth birthday on the fourth of this month, is Mr. F. E. Weatherly, M.A., barrister on the Western Circuit, the keen, clear-thinking man of law.

At seventy-six, Mr. Weatherly still leaves his home at Bath before nine each morning for his chambers at Bristol; he still does a full day's work, attending the local courts and sometimes coming to London on cases in which he is engaged.

Power of the Pen.

But it is with the poet that we are now concerned, with the man who has given several generations of us happy songs to sing, who has won an enviable place in our hearts with his love lyrics, his humour, and his shanties of the sea.

The power of the pen is never mightier than when it is used to set a nation singing. And the power that F. E. Weatherly has wielded has been in all ways beneficent.

What memories come of his old, old titles recall of winter evenings at home, Mother at the piano, the music-cabinet open! . . . "The Holy City," "Bethlehem," "The Midshipmite," "Nancy Lee," "The Old Brigade," "Beauty's Eyes," "The Deathless Army," "A Sergeant of the Line." . . . Remembered songs of childhood! But happy memories can form and renew.

Praise From Gounod.

Mr. Weatherly's first published song was "A Message O'er the Sea," with music by J. L. Roedel. Our poet was then twenty. He owed much to the encouragement of Roedel, who urged him to write songs for music and himself composed the airs for several of the young poet's most successful songs. "The Three Old Maids of Lee," "Angus Macdonald," and others.

One of Weatherly's earliest songs was set to music by Charles Gounod, then hailed as the greatest of European composers. Gounod wrote thanking the poet for his "poems—hoping that my music will go straight to your heart, as your verses have to mine."

In addition to Gounod and Roedel, Weatherly's words have been set by such popular composers as Arthur Sullivan, Michael Maybrick ("Stephen Adams"), F. P. Toeti, Ciro Piasuti, Wilfrid Sanderson, J. L. Molloy, H. Trotter, W. H. Squire and Haydn Wood.

The song that first brought him fame, over forty years ago, was "Nancy Lee," with its

reluctant music by Stephen Adams. And "Nancy Lee," they tell me, still sells well by the side of "Up From Somerset," "Roses of Picardy," "When You Come Home," and his other songs of more recent days.

The words of "Nancy Lee," unlike those of the majority of Mr. Weatherly's songs, were composed to fit the music. Stephen Adams sent the manuscript of the melody to his friend in the hope that the poet would be inspired to write some words for it.

Mr. Weatherly has an amusing story to tell about "Nancy Lee." He was leaving the Assize Court at Bristol one day, when he passed two rufian-looking loungers.

"See that little fellow there," whispered one to his pal. "He's the chap as did 'Nancy Lee.'" "Did 'Nancy Lee' be blowed!" the other answered, contemptuously. "He's the smart little bloke as got me off last 'sizen, that's who he is!"

A Sad Prophecy.

There is a melancholy link between Stephen Adams and "Friend o' Mine." Mr. Weatherly sent the poem to his friend and collaborator, but Stephen Adams did not acknowledge it. He was then suffering his last illness, and Mr. Weatherly has said that he likes to think his old friend felt the sentiment of the words too deeply. They proved sadly prophetic:—

Then when the night falls tremulous,
When the last lamp burns low,
And one of us or both of us
The long, lone road must go,
Look with your dear old eyes in mine
Give me a handshake true;
Whatever fate our souls await,
Let me be there with you!

Stephen Adams died two months after "Friend o' Mine" was sent to him, and the music was written by Wilfrid Sanderson.

Opera in English.

It is difficult for Mr. Weatherly to tell us which of his songs is his favourite. There are sixty-four bound volumes, each containing eighteen of his published songs, at the poet's home, and his later songs are not yet bound! "Friend o' Mine" and "Row Me O'er the Strait, Douglas Gordon," possibly hold equal place in the forefront of their creator's affections. Mr. Weatherly, by the way, is the author of the English versions of *Canzonera Rusticana* and *Pugliese*, but the last seems little known.

Over fifty-five years of song-writing! Has there ever lived another man whose boast it could be that he has set generations after generations singing his poems? . . . Wouldn't it be a good idea, Mr. Burrows, to have a special Fred E. Weatherly Evening, S.R.I. to all stations?

LYONARD CROGGWELL.

THE statement which recently appeared in the Press that all lighthouses on the coast of Great Britain are to be fitted with wireless transmitting sets is at variance with the information in the possession of the Mercantile Marine Service Association, who are able to state authoritatively that the whole question of fitting lighthouses with wireless transmitting sets to warn ships at sea of impending danger is still in the experimental stage.

It is claimed for Colonel E. H. R. Green that he has so nearly perfected an invention for seeing by wireless that it will be possible for him to broadcast cinema plays within the next twelve months. Colonel Green is a son of the late Mrs. Hetty Green, the woman financier.

Radio in Church?

Wireless as a Spur to Religion.

SERVICES by radio, it is suggested, may save the country church from the slow dissolution which some observers say is threatening it.

A writer for *The Universalist Leader*, of America, prophesies a speedy revolution in the conduct of the country church which will perhaps save it from the "utter dissolution toward which it is hastening." He foresees that—

Instead of the ordinary barn-like meeting-house there will be a chapel good to look at and with an interior suggestive of worship, meditation and prayer. Instead of an organ, there will be a well-equipped radio. Instead of a choir making day hideous, songs will be taught out of . . . in which the congregation may join in by someone who knows enough to beat time. Instead of a preacher who cannot preach, but makes up for his defect by noise and bluster, the people will listen to someone who has something to say and knows how to say it. . . .

The Specially Trained Parson.

"And what is to become of the country parson? He will give himself to the work which he can do, that of organizing the social life of the rural community, and superintending the Sunday radio services. To that end he will have to be trained. He will have to know what to do with the boys and girls who now run wild in the village streets; he will have to know what to do with the young men who now loaf. He will have to know what to do for the women whose chief recreation is gossip, and the men who work, work, work, and have no idea of adequate recreation. We are on the verge of a tremendous revolution in the conduct of the rural church. Let's get ready for it."

From Cathedral to Chapel.

According to Dr. Caswell, an American preacher, in *The New York Times*, a little Episcopal chapel in Maryland actually rigged up a radio horn in its pulpit one Sunday morning, got in tune with the cathedral in Washington, and the congregation sat in silence while the services of the great church came to them through the instrument. When the preacher in Washington announced a hymn, the congregation got out its hymn-books and sang, too.

The incident suggests the question: Is this a forecast of the rural church of to-morrow? Will the devotional feature of religious activities become centralized in a large metropolitan centre, with the country parishes becoming only provinces of "ministration," presided over by pastors whose sole duty will be that of making pastoral calls and officiating at marriages?

Precisely to what extent the radio has already reacted upon the country churches is impossible, of course, to measure thus exact. But it is possible to say that if the present drift continues, the smaller chapels are likely to be confronted with a situation which may cause them some embarrassment. Either they must devise some method of effectively competing with the metropolitan institutions, or they may have to yield to them in this one department of religious activities.

In Spite of the Pessimists.

As a contrast to the above, it is interesting to note that recently a Scottish divine criticized somewhat severely the broadcasting of church services. If it be true that such broadcasting keeps some people away from church on Sunday, the idea of having the wireless actually in church opens up new possibilities. But in spite of the pessimists, it is more than likely that the weekly broadcasting into people's homes of religious services and addresses acts as a real spur to religion, even if it should prevent a few from attending a church or a chapel.

A Voice With World-Wide Influence.

Crossing Continents in Your Arm-chair. By AUSTIN HARRISON.

A YEAR ago I was fighting my way to the passport and visé section of a Continental consulate amid, perhaps, four dozen other people. The heat was awful. The formalities were terrific. A surging mass of men and women pressed through the door into the waiting room and I was almost in despair of getting through under three or four hours.

The Power of Sport.

Suddenly I heard a deep nasal voice ring out, 'I'm an American boxer,' and, turning round, I saw a brawny negro elbow his way through the throng close up to me. People gave way in awe, though smilingly. He reached the counter, slapped down his papers and repeated: 'American boxer. Hurry up there!'

Everyone yielded before this apparition. When questioned, he smiled, shook his huge fist and shouted: 'American boxer!' It was enough. In ten minutes, he emerged duly equipped with stamped papers. Such is the power of sport. And so, he told me afterwards, he travelled all through Europe, knowing no languages, just brandishing his fist with the forceful declaration that he was a 'boxer.'

The New World Magic.

In similar fashion, wireless dawns. All the world listens. It is the new world magic. I cannot help thinking what a future it has as human integrator, as the mystic agent of fraternity. For a world that listens to Chopin or Bach will want to hear at first hand the voices of the men controlling things in other countries; will want to know how they sound, will want to form their own opinions of them.

As wireless develops, all Europe will listen to a great man's speech. A new power will be generated, the power of a common universalism. Nations will not feel themselves so divided by tongue as formerly, or so dependent upon the uncontrollable factors of journalism. It will become less and less easy to maintain national hatreds as international sympathies are spread, as assuredly must be the case the more that the human voice triumphs over the artificialities of boundaries of history books.

An International Appeal.

One can foresee a time when practically every performance, no matter of what kind, will be accessible to every nation. It requires but scant imagination to gauge the gain to mankind obtainable by such a luxury. Its effects upon Parliaments must be salutary when the "other end" becomes of more importance than the speaker.

This international democratic appeal may well eventually become of a higher importance than even the national one, and if ever the League of Nations gets started as a recognized tribunal of power and competence, wireless is certain to play a considerable part in popularizing both its machinery and comprehension. For wonder is man's divinity. He will demand the use of his new miracle. Always he will look for bigger results and wider possibilities. He will cross continents in his arm-chair. His prejudices and superstitions will tend to disappear. Laterally, Europe cannot remain a closed book to the multitudes as men are brought into living contact with the other nations. Much of the ignorance of the past will go.

But if we ever obtain a forum or Parliament of international repute, where Europe's difficulties and problems can be discussed scientifically with a view to the whole rather than to its

parts, can one imagine that Europe will not want to listen to its debates? Can one not even feel the responsibility of the men assisting at such an assembly, when every word could be heard by the hungry millions, could be appraised in every language, could be in turn answered by the million-minded world? It will not be a light matter to talk "other end" of all Europe. The speaker will be jealous of its performance.

Wireless is, of course, a great democratic symptom of the age and its tendencies. Whole worlds which previously had no means to become acquainted with each other are already in actual living contact, thereby linking up.

Opening Frontiers.

It is easy to see what a stupendous influence this democratic mechanism could exercise if used as the vehicle of an international understanding of comity and good-will. But there is no need to be Utopian. The more the Peoples get to know one another, obviously the greater will grow the likelihood of understanding, and that this must be so in connection with broadcasting would seem certain.

One of its results will be to open frontiers, for curiosity also will become international. This will tend to make interests less local, less prejudiced, less chauvinist. For just as no man enquires about the nationality of Mr. Charles Chaplin, and Felix as the "cray" of his country, so the voice on the wire will be worldless. The interest will be in the words rather than in the speaker. Thus, the message of a great thinker, or preacher, or statesman, or scientist will be a world one, not a national one, and in this spirit mankind will acquire the habit of thinking, which is the pre-condition of impersonal action on the part of an individual as of a nation.

Suppose all the speeches and discussions in the various countries on the question of the

armistice to Servia in 1914 had been broadcast and Europe had had an opportunity of considering quietly the circumstances that led to Armageddon, it may be regarded as certain that there would have been no war. No doubt, we are still very far from obtaining any such governmental machinery whereby fighting issues can be divested of secrecy and interest, nor need we anticipate any radical change in mankind such as can give to Europe the lofty spirit inseparable from any real moral growth. That is hardly the point. Progress is slow. Humanity seems to move forward in stages which take the form of jerks, followed by periods of apparent stagnation.



MR. AUSTIN HARRISON.

From Dream to Reality.

Thus, if we try to sum up the effects of scientific discovery within the last fifty years, we can perhaps estimate it chiefly as speed, which as yet does not appear to contribute to world concord. But wireless is more than that. Its marvel consists in its human relationship. If the mind and speech of man can be made vocally cosmic, the idea of internationalism as a civilizing force can no longer be said to be a dream. It has become an ideal capable of becoming an ideal.

So only shall we progress. The elimination of war as a "biological necessity" will be brought about only by moral evolution, the basis of which must be knowledge, for which man eternally thirsts. Educationally, the power of broadcasting in this respect is enormous. Science has provided man with the means to educate himself, which inevitably he will turn to advantage. It will serve to quicken his curiosity and intelligence, his international sociability his connective comprehension.

What uses he may ultimately make of this new instrument of geographical decentralization, it would be idle to speculate upon. At present we are too preoccupied with the possession of such a wonder to consider the potential magnitude of its utility. Which is, perhaps, just as well.

When Fear Looks on Aghast.

We listen to-day out of sheer joy. We have acquired another, a world, sense. We are all closer to one another than before. Our several dimensions have at least become ascertainable, and Fear must needs look on aghast at such temerity. The age of fear is over.

The wireless is a new endeavour. It is a new way of being humanly communicable. Demos has wings. Mankind has in its power the stupendous gift even of making known the truth.

I like to think of a time when wireless will go through to the multitudes, like that American boxer, who knew that he represented a great human interest unblocking all doors. In his way, he was a wonderful ambassador. That is the significance of broadcasting. It is a new language that we have acquired. In time it will possess a new world reason simplifying and clarifying the mystic segregations and distortions of history.



"So it's your birthday, eh?"
"Yes, but not properly until I get 'Happy Returns' on the wireless after tea."



The white "shadow" that meant a coming event

THE first electric lamp—the carbon filament kind—had a habit of "going black" in use. This happened because tiny particles of carbon were deposited on the walls of the bulb. But somebody noticed that the deposit was not quite uniform—a "shadow" was left on one side of the lamp. Investigations followed. It was discovered that an unsuspected stream of energy was flowing outwards to the walls of the bulb.

The "shadow" was cast by one leg of the filament. It was the shadow of coming events—Fleming's Valve; broadcast reception; the fact that you are listening-in to-day.

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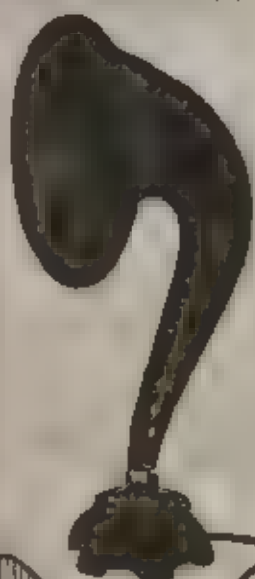
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Radio Headphones
Then Listen with Brandes
Table Talker*

Plymouth Programme.

Week Beginning Sunday, October 19th.

SUNDAY, October 19th.

3.0-5.30. Programmes S.B. from London.

MONDAY, October 20th.

3.30-4.10. The Savoy Picture House Orchestra.
Musical Director: Albert Hoyle.
5.30-6.30. CHILDREN'S CORNER.
7.0-8.0. Programmes S.B. from London.

TUESDAY, October 21st, and THURSDAY, October 23rd.

3.30-4.10. The Savoy Picture House Orchestra.
Musical Director: Albert Hoyle.
5.30-6.30. CHILDREN'S CORNER.
7.0-10.30. Programmes S.B. from London.

WEDNESDAY, October 22nd.

3.30-4.10. The Savoy Picture House Orchestra.
Musical Director: Albert Hoyle.
5.30-6.30. CHILDREN'S CORNER.
7.0-11.0. Programmes S.B. from London.

FRIDAY, October 24th.

3.30-4.10. The Savoy Picture House Orchestra.
Musical Director: Albert Hoyle.
5.30-6.30. CHILDREN'S CORNER.
7.0. WEATHER FORECAST and NEWS.
S.B. from London.

G. A. ATKINSON. S.B. from London.
Local News.

BAND OF H.M. ROYAL MARINES.
(By permission of Col. Commandant F.O.
Edwards and Officers.)

Director of Music,
Lieut. P. S. G. DUNNELL, M.V.O.
FLORENCE LIND (soprano).
W. E. ST. JOHN (baritone).
THOMAS REYNOLDS (bass).
KENNETH SHARP (pianist).
LEWIS BIRCH (Dickens Recitals).

7.30. The Band.
March, "Coronation Procession" ... Fopy
Song, "The Merry Widow" ... Lohr
Instrumental ... Jarrett

7.50. Florence Pike.
"Saying a Farewell" ... Gairdner
"Fleeing" ... Elgar (11)

8.0. "Agnus Dei" ... Lohr
W. Ernest Strick.

8.10. "Serenade" ... Lohr
"Jesu, Christ" ... Katharine Barry
"Maiden of Malaga" ... Travers

8.20. "Sydney Carter and Partners" ("A Tale of
Two Cities")

"Uriah Heep in Humility" ("David
Copperfield")

8.30. Thomas Fredrick.
Songs of the Sea ... Coleridge Taylor
"Jogging Along the Highway" ... Harold Samuel

8.40. Edwin Birch.
"The Tempest at Yarmouth."

8.50. The Band.
Song, "The Street Singer" ... Fraser Simpson

"The Farmer's Wedding" ... Lohr
"The Farmer's Wedding" ... Lohr

9.0. Speeches on the occasion of the Official
Opening of the Belfast Station.

9.10. WEATHER FORECAST and NEWS.
S.B. from London.

Mr. R. G. HATTON. S.B. from Birmingham.
Local News.

10.0. Reginald Sharp.
Ch. Dr. MacGinn ... Lohr
"On the Staff" ... Lohr

10.10. H. G. FANTOIT, Plymouth Radio
Society on "Wave Pairs"

10.20. The Band.
Three Yorkshire Dale Dances ... Wood
Barcarolle, "The Tales of Hoffmann" ... Offenbach

10.30.—Close down.

SATURDAY, October 25th.

3.30-4.30.—The Savoy Picture House Orchestra.
Musical Director: Albert Hoyle.
5.30-6.30. CHILDREN'S CORNER.
7.0-12.0. Programmes S.B. from London.
Announcer: Clarence Google.



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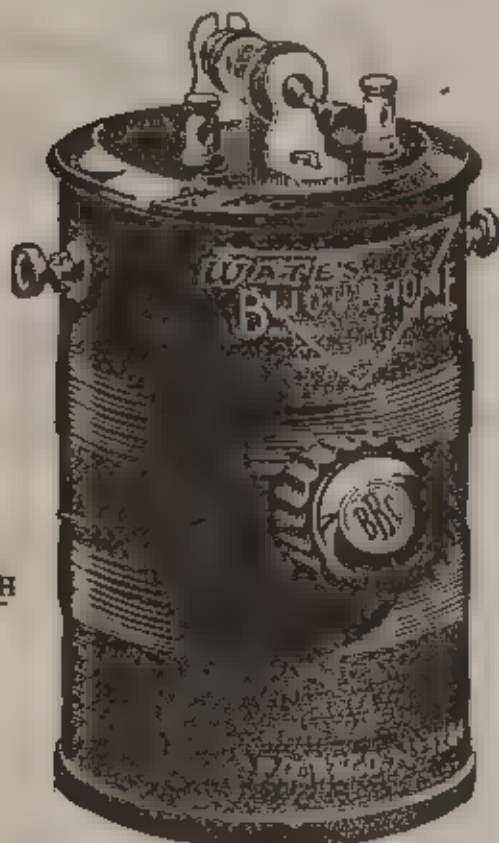
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Model 1 For Local Station (250-700 metres).

Price Complete, 7/6



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W. & A. T. E. S.

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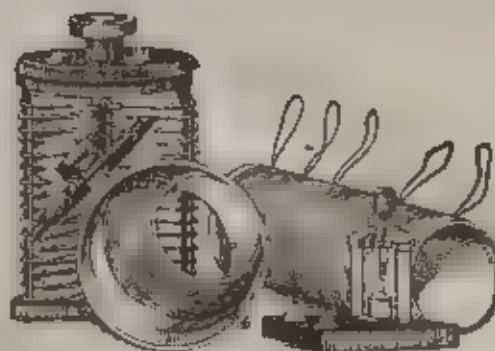
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'Phone: Gerard 57516.

'Grams: "Zynoloxing, Westcent."

Works: London, Birmingham & Southend.



FIVE SPECIAL CRYSTAL SETS

are fully described and explained in the

24-Page BOOKLET

FREE

With every copy of TO-DAY'S

POPULAR ³ WIRELESS

Weekly

In this booklet you will find full details for the construction of five crystal sets which have proved the most popular, the most efficient and the most reliable of any designed. The sets, which are fully described and explained by the technical staff of "POPULAR WIRELESS" so that amateurs can build them, are as follows:— (1) The P.W. "Ultra" Crystal Set. (2) The P.W. Ultra for 1600 metres (specially designed for "5XX," the high power broadcasting station). (3) How to make a Loose Coupler Set. (4) How to make a Compact Crystal Set. (5) How to make a "Super" Crystal Set.

Every radio enthusiast should possess this splendid booklet. Make sure of it by buying "POPULAR WIRELESS" to-day.

ANOTHER FREE BOOKLET NEXT WEEK

"ALL ABOUT THE B.B.C." is the title of the non-technical booklet which will be GIVEN AWAY with next week's POPULAR WIRELESS. I have been writing by the well-known Arne and come in facts and figures, anecdotes and stories about Captain Fakes, by Uncle Arthur and other popular B.B.C. people. The B.B.C. studios are well described and the booklet makes a fascinating story which every listener will read with delight. To make sure of it

Place a REGULAR ORDER for "POPULAR WIRELESS"

Sheffield Programme.

Week Beginning Sunday, October 19th

SUNDAY, October 19th.

7.0-8.30. } Programmes S.B. from London.
8.30-10.30.

MONDAY, October 20th.

11.30-12.30.—Gramophone Records.
1.30-4.30.—Programmes S.B. from London.
5.30-6.45.—CHILDREN'S CORNER.
7.0-11.0.—Programmes S.B. from London.

TUESDAY, October 21st.

11.30-12.30.—Gramophone Records.
1.30-4.30.—Programmes relayed from the Albert Hall.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—Programmes S.B. from London.

WEDNESDAY, October 22nd.

11.30-12.30.—Gramophone Records.
1.30-4.30.—Programmes relayed from the Albert Hall.
5.30-6.45.—CHILDREN'S CORNER.
7.0-11.30.—Programmes S.B. from London.

THURSDAY, October 23rd.

11.30-12.30.—Gramophone Records.
1.30-4.30.—Programmes relayed from the Albert Hall.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

7.15. THE SHEFFIELD AND DISTRICT GRAND OPERA SOCIETY

(Present)
"ATMANTIS"
(Part I)

Relayed from the Hippodrome.
S.B. to Leeds—Bradford.

Don Jose HAROLD JOLLEY
Escamillo FRANK BRIDGEMAN
Le Dancaire J. P. DAVIDSON
Remondado H. HAMMOND
Zorilla H. ROUSE
Mondos R. WRAGG
L'Amour Peste R. P. BYE
L'Arde H. B. VAUGHAN
Marta Miss MARIE LILLIE
Francisco Miss M. JEFFREY
Mercedes Miss THERESA EINHAW
Carmen Miss RICHARD GOODACRE
10.30.—WEATHER FORECAST and NEWS.
Local News.
10.45.—Close down.

FRIDAY, October 24th.

11.30-12.30.—Gramophone Records.
1.30-6.0.—Programmes S.B. from Birmingham.
5.30-6.45.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

7.15. THE SHEFFIELD AND DISTRICT GRAND OPERA SOCIETY

(Present)
"THE DAUGHTER OF THE REGIMENT"
(Part II)

Relayed from the Hippodrome.
End

The Countess Miss D. COWAN
Marta Miss N. NORTON
Tonia Miss M. WOODHEAD
Salphina E. BOOTH UNWIN
Ortuzio L. ROBERTS
The Duchess Miss STANTFORTH
A General P. PARTRIDGE
A Notary E. H. BAINES
A Peasant T. TAYLOR
10.30.—WEATHER FORECAST and NEWS.
Local News.
10.45.—Close down.

SATURDAY, October 25th.

11.30-12.30.—Gramophone Records.
1.30-4.30.—Programmes S.B. from Manchester.
5.30-6.30.—CHILDREN'S CORNER.
7.0-12.0.—Programmes S.B. from London.
Announcer: G. Head-Jensen

Brown



Patented in U.S.A.
No. 4.

From the tiniest nut to the finished Loud Speaker.

THE non-technical visitor to the works of S. G. Brown, Ltd., will be amazed at the large number of processes and the magnitude of the equipment necessary to produce BROWN Loud Speakers and Headphones.

To many, a pair of headphones consists merely of a couple of cans in each ear-piece together with a circular magnet and a diaphragm. But see even the simplest type of BROWN headphones—the famous feather weight F type, is manufactured under ideal conditions—and you will appreciate that parts ground to 1-1000th part of an inch must obviously give infinitely better results.

And it is the same with BROWN Loud Speakers.

Not only has their design—based on the world-famous

A type Headphone—been proved superior for sensitivity and tonal purity—but their success is due in no small degree to the wonderful accuracy of the many manufacturing processes.

Remember that your Loud Speaker should be an investment—the few shillings extra necessary to obtain a BROWN will be more than repaid to you by the increased enjoyment of hearing really true-to-life reproduction and by the knowledge that you own an instrument capable of giving you many years of service.

Prices:

Type H.1	Type H.2	Type Q
120 ohms £5 8 0	120 ohms £2 5 0	£15 15 0
2000 ohms £5 8 0	2000 ohms £2 5 0	all
4000 ohms £5 10 0	4000 ohms £2 10 0	in all

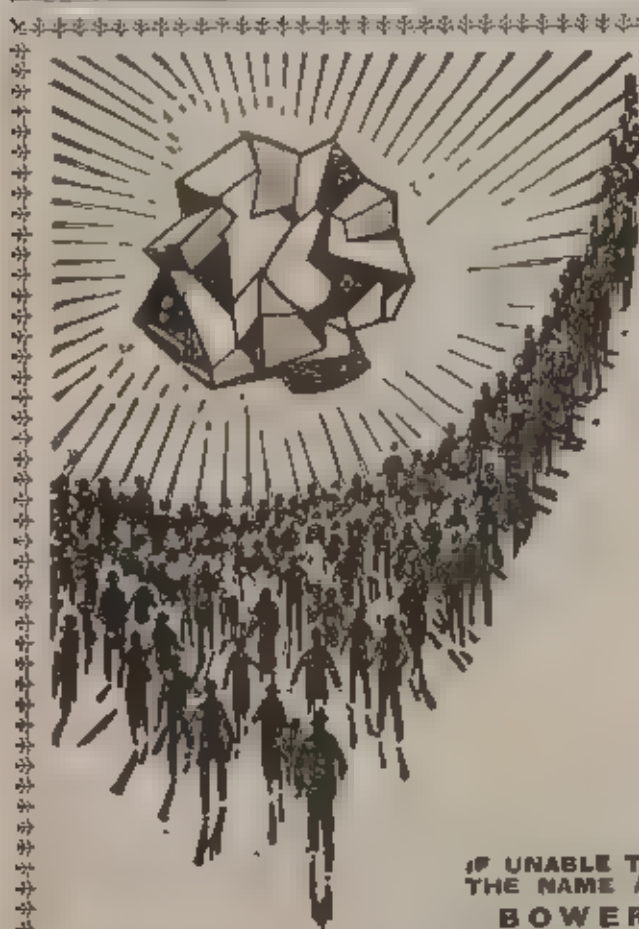
S. G. BROWN, LTD. — Victoria Road, N. Acton, London, W.3.

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13, Martineau Street, W.1.

15, Moorfields, Liverpool.

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Always sure of the biggest Reception

The secret of perfect reception is in the use of a natural Crystal. "URALIUM" is Nature's Own Wonder Crystal, and represents her tribute to Wireless Progress.

Each Crystal is thoroughly tested and guaranteed to be consistently active, unaffected by temperature, and will give a loud and clear reception over the maximum range.

Obtainable in boxes including Silver Catewhisker, 1s. 6d., of all Dealers.

Uralium

NATURE'S WONDER CRYSTAL

IF UNABLE TO OBTAIN LOCALLY SEND P.O. WITH THE NAME AND ADDRESS OF YOUR DEALER TO

BOWER ELECTRIC LIMITED,
15, GRAPE STREET, SHAFTESBURY AVENUE, LONDON, W.8.2.

(Inches—Kilowatt 51/2 and 1/2 1/2)



The "SAMPSON" ACCUMULATOR CARRIER

Patent No. 214037/23.

Light, strong and exceedingly useful. The inconvenience of handling heavy, cumbersome accumulators is entirely obviated. Suitable for any size accumulator. Folds flat, as in the pocket.

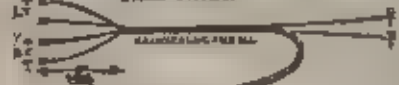
3/- each.

WARNING!

Rigorous action will be taken against infringements of this Patent.

Large fully illustrated 32 pp. Radio Catalogue post free on request. Enclose business card for Trade Terms.

W & G. "EASIFIX"
RADIO High and Low
Tension Assembly,
44ins. overall.



Eliminates all wire tensioning and minimizes the risk of burning out valves. Each component is meticulously aligned and enclosed within an outer bracing. Complete with Wander Plug Price 3/- Packed in attractive carton.

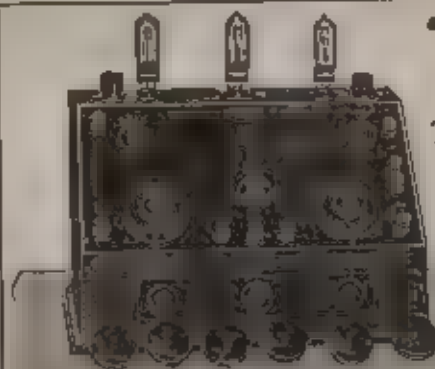
**"GOLSTONE" (Regd.)
WAVE TRAP.**

Extremely efficient. Specifically designed to eliminate interference up to 600 metres wave length. It can be easily adjusted to any set without any alteration to the aerial wiring. Price 12/6.

These traps are used by all high class Radio and Electricians. It is a very valuable.

Ward & Goldstone
RADIO MACHINISTS LTD.

Address all communications to MR. A. G. G. OF
and WIRELESS TELEVISION MACHINISTS LTD.
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THE WOODMANTON THREE VALVE SET.

Complete as illustrated with coil for 8 ft. C. wave lengths.

PRICE

complete with all accessories

£23

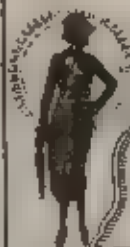
A highly efficient receiver for all wave lengths.

Send P.C. for fully illustrated Catalogue of Sets, etc.

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Works - Longwell Street.

Wireless Manufacturers,
24, HIGH ST., OXFORD.



Autumn Calling

Post your soiled Costume or Suit to
Dept. R. Bradburn & Co., Dyers and Cleaners
(Estab. 1832), George St., Newcastle-on-Tyne
You will have it back in 3 or 4 days, cleaned
and pressed like new, for 6/6, return post paid.

Fit a 'Malone' TO YOUR 'PHONE

and you get results rivaling a
50/- LOUD SPEAKER

FOR ONLY **7.6** Postage 1/-

Offered in a present, 12 inch. Finish made complete - strongly packed. Send P.O. 8/5
At once and listen to results. Send stamp for free 'Jazz' story pamphlet.
R. JONES & CO.,
15 The Parade, London Agents. 237 Watling Street, London W 11

Stoke-on-Trent Programme.

Week Beginning Tuesday, October 21st.

TUESDAY, October 21st.

Opening Ceremony.

DOROTHY CLARK (Contralto)

WILLIAM HESELTINE (Tenor)

WILLIE ROUSE (Entertainer)

BAND OF I.M. SONS (Lancs.)

(By Permission of Col. G. O. B. J. J. J.)

Director of Music: Lt. F. W. WOOD.

7.30. National Anthem.

"A Children's Overture" Quilter

7.40. Contralto Songs.

The Blue Mountains "Rigoletto"

"Sailing Westwards" Elgar

"La Colombe" Schindler

7.50. The Band

Selection "Brick-Brick" Mackay

8.0. Wireless Willie.

Alleged Humour at the Piano.

8.10. Tenor Songs.

Three Shakespeare Songs Quilter

"O Mistress Mine"

"Blow, Blow, Thou Winter Wind."

8.20. The Band

March "The Night Patrol" Markie

8.30. Contralto Songs.

"Meadow Sweet" May Brook

"Lullaby" Kent

"O Could I But Express in Song"

8.40. Wireless Willie.

More Alleged Humour at the Piano.

8.50. The Band.

Selected.

Opening Speeches.

8.55.—Rear-Admiral C. D. CARPENDALE,

C.B. (Controller B.B.C.).

9.0. Time Signal from Big Ben

His Worship, The MAYOR OF STOKE

S.B. to all Stations etc. at 9.15

The Band

9.10.—"I'm a Soldier" Jarnesfelt

9.20. March "Spirit of Pageantry" Fletcher (1)

9.30.—WEATHER FORECAST and NEWS

S.B. from London.

9.40. Tenor Songs.

"Lullaby" (1)

"I'm a Soldier" (1)

"Winton Gates" Barton

9.50. The Band

March "Pomp and Circumstance" No. 4

10.0. Close down.

WEDNESDAY, October 22nd, THURSDAY, 23rd,

and SATURDAY, 24th.

5.30-6.30. Concert

5.30-6.15. CHILDREN'S CORNER

7.0 onwards.—Programme S.B. from London

FRIDAY, October 24th.

5.30-6.30. Concert

5.30-6.15.—CHILDREN'S CORNER

7.0. WEATHER FORECAST and NEWS

S.B. from London

G. A. ATKINSON, S.B. from London.

Local News

7.30. Local Programme.

HERBERT E. SHERWIN & STRING

at 7.45

Mrs. H. E. SHERWIN (1st Violin),

MARGARET WITTON (2nd Violin),

H. E. SHERWIN (Viola),

C. CADDICK ADAMS (V.),

J. S. CADDICK ADAMS (1st and 2nd),

SARA JOHNSON (Soprano),

JAMES HOWELL (Baritone),

8.0.—Speeches on the occasion of the Official

Opening of the Balfast Station. S.B. from

D.T.

9.30. WEATHER FORECAST and NEWS

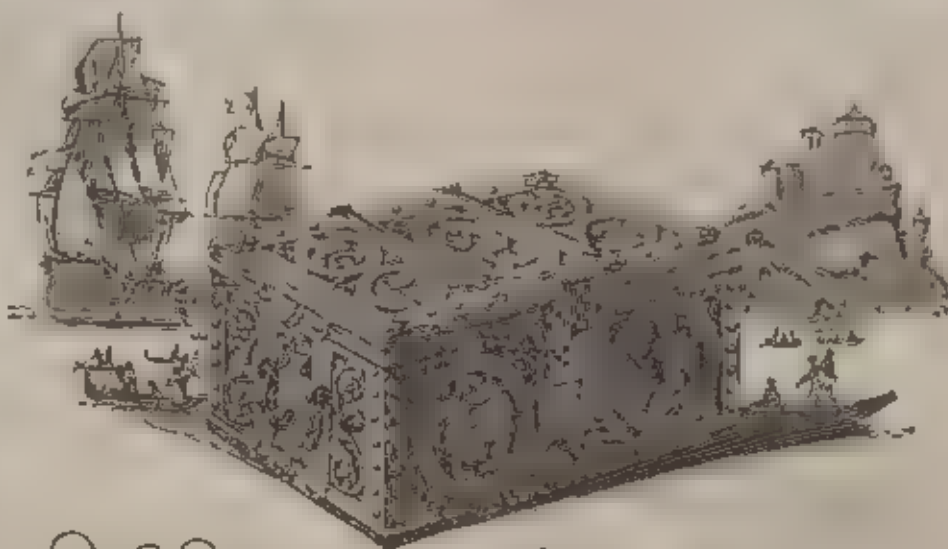
S.B. from London

Mr. R. G. HATTON, S.B. from Birmingham.

Local News

10.0-10.30.—Local Programme (Continued).

Announcer: C. Clarke



The Treasure Chest of Music and its Key

ASK any Cossor user what he appreciates most and—if he is a real music lover—he will probably emphasize the exceptional purity of its reception. Why should the Cossor design be responsible for a greater mellowness of tone and the uncanny absence of microphonic noises?

Out of mere curiosity we ask you to examine critically a Cossor Valve and any ordinary Valve with straight filament and tubular Anode. Look at the Grids. In the Cossor you'll see the Grid band electrically welded on to a stout support and the Grid itself wound to well-known hood shape—but each turn of the wire anchored in three distinct places. That is one reason for Cossor superiority—an absolutely rigid and immovable Grid. Now compare this with the Grid in the ordinary Valve and you will find a spiral of wire anchored once only to every turn (in some Valves the spiral Grid is only supported at each end). Obviously Cossor construction permits that perfect grid control which is essential for the pure reproduction of speech.

Finally a comparison of the filaments in the two Valves will show you, in the one, an arched filament and in the other a long, straight one. Due to the fact that all metals expand when heated, the ordinary valve either supports its filament between electrodes sprung apart or makes use of a coiled spring. In the Cossor the filament is arched—just like an old Roman Bridge—and it can support its own weight indefinitely under all conditions.

Obviously a spring-supported filament must be productive of microphonic noises.

These two simple little explanations should make it quite clear why Cossor Valves give better Loud Speaker results.

Wuncell Valves.

Drop as a best card for an interesting large Finder a full particulars of the new Wuncell Valve. It is a remarkable Cossor Valve now being placed on the market.

Manufactured in two types

P.1 (For Detector and A.F. 12/6)

P.2 (With Rectifier for H.F. 12/6)



Cossor Valves

Advertisement of A. O. Cossor, Ltd., Highbury Grove, N.3

Gilbert Ad. 1027

Nine reasons why it pays to use MARCONI VALVES

MADE AT THE OSRAM LAMP WORKS

1. They have behind them the greatest name in the history of Wireless—Marconi—and all that name implies.

2. They are made at the factory with the greatest experience of lamp and valve manufacture in the British Empire—The Osram Lamp Works.

3. Because their manufacture is directed from the Research Laboratories of The Marconi Co., Ltd., the most important in the science of wireless—and the Research Laboratories of the G.E.C., Ltd., at Wembley—the largest in the electrical industry of this country.

4. They meet every requirement—"a valve for every purpose."

5. Each valve is subjected to no fewer than eight tests before leaving the factory.

6. Freak design plays no part in the arrangement of the electrode system which has proved itself the best in practice.

7. The characteristics of each type are chosen by scientists who are not only Valve Experts, but also experts in the design of Wireless Sets.

8. They are sold in sealed containers—a guarantee that the valve you buy is new.

9. They are manufactured from raw material to finished product by the same British organisation.

Get the Valve in
the Purple Box!

Marconi Valve Co. Ltd.



The Law decides for Ericsson (British) 'Phones In the High Court of Justice

the sixth day August 1924 between
THE BRITISH L. M. ERICSSON MANUFACTURING
CO., LTD. (Plaintiffs) and OTHERS (Defendants).

Important Notice

HAVING received many complaints from buyers of Ericsson 'Phones who have been misled by the false description given to 'phones sold by some dealers and described as 'Ericsson', we have been compelled to take action in the High Court of Justice. The following is an extract from the Court Order.

"This Court doth Order and Adjudge that the Defendants their servants and agents be perpetually restrained from using the name Ericsson as descriptive of or in connection with the sale of Head 'Phones for Wireless Telephony (other than Head 'Phones manufactured by the Plaintiff) without clearly distinguishing the Head 'Phones so sold from the Head 'Phones manufactured by the Plaintiff and from selling or offering or advertising for sale any Head 'Phones not manufactured by the Plaintiff in such manner as to represent or lead to the belief that the Head 'Phones so sold or offered or advertised for sale are of the Plaintiff's manufacture."

"And it is Ordered that the Defendants do pay to the Plaintiff their costs of this action" etc.

ALWAYS ask for Ericsson BRITISH Telephones. They have "Ericsson" stamped on each earpiece.

Prices: 120 ohms - - 24/6
2,000 " - - 25/6
4,000 " - - 26/6

Write to-day for lists or apply nearest agent regarding Ericsson products.

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10, Abchurch Lane, London, E.C. 4.
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THE BRITISH L. M.
ERICSSON MFG. CO. LTD.
67 D, Kingsway, London.
W.C.2.



Ericsson
(British)
Telephones
Buy British Goods Only



The Crystal with Valve Power



FAR SUPERIOR.

Alexford.

"In regard to the NEUTRON Crystal as supplied by you I beg to state that it is in every way satisfactory and is proving far superior in all respects to any others that I have tried."

E. D.

Price 1/6

NEUTRON LTD.,

Stilian Way, 300, Southampton Row, London, W.C.1.

Phone—Museum 2577.

Sole Distributors

V. ZEITLIN & SONS,

144, Tottenham Road, London, W.C.1.

BUY BRITISH GOODS ONLY.
OUR SETS DO RECEIVE
CONTINENTAL BROADCAST

5 X X

(CHELMSFORD)
AS WELL AS ALL OTHER BRITISH
BROADCAST STATIONS.



RADIO CORNER

THE LONDON
HOME OF



PRODUCTS

will supply your every radio need.

Call or write stating your requirements.

Full details will be sent you.

L. M. MICHAEL LTD.

IN CONJUNCTION WITH B. HESKETH LTD.

WIRELESS ENGINEERS.

RADIO CORNER, 178, Strand, London, W.C.2.

A. J. S.

TWO, THREE & FOUR VALVE WIRELESS RECEIVERS

PRICES OF PANELS.

Two Valve ... £12 0 0

Three Valve ... £15 17 6

Four Valve ... £20 2 0

Prices of Complete Sets.

Two Valve ... £17 10 0

Three Valve ... £22 5 0

Four Valve ... £27 5 0

This handsome

Pedestal Cabinet fitted

with an A.J.S.

Four Valve Receiver

12 and Low Ten

on its top, with

A.J.S. Loud Speaker

the work of which

matches the wood

supplied in Ma-

hogany or in Light

or Dark Oak com-

plete with all acces-

sories ready for use at

£52-10-0

See our Stand, E.4,

Palace of

Engineering, at the

British Empire

Exhibition.

If you wish to secure the

exclusive Agency write for

our Terms and

Revised Prices.



A. J. STEVENS & CO. (1924), LTD.,
WIRELESS BRANCH, WOLVERHAMPTON.

TUNGSTALITE

BLUE LABEL (Regd. No. 447149)

EASILY THE BEST

22 Nutgrove Avenue, Victoria Park

Bedsheer BRISTOL

Messrs. Tungstalite Ltd. 8th September 1924.

47 Farringdon Road LONDON E.C.1

Dear Sirs

Please send me at the above address another Tungstalite

Blue Label crystal for which Ref 118d, postal order

enclosed

Tungstalite Crystals are easily the best for clarity

and volume Yours faithfully W. E. BURNETT

1/6. FROM ALL DEALERS 1/6

TUNGSTALITE, LTD., Electric Lamp

47 Farringdon Rd., LONDON, E.C.1 41, Call Lane, LEEDS.

Phone 2100

Look Out for the Blue Seal on Every Tube.



A MARVELLOUS ONE VALVE SET.

Range of 100 miles under reasonable conditions for Telephony. With this Set you have a guaranteed average range of 100 MILES for Telephony, but it will receive at much greater distances.

72/6
plus 12/6 Marconi
Royalty

This is a Single Valve Wireless Cabinet for 72/6. It is supplied complete in every detail, including 1 new type Ediswan 06 Valve, costing 30/-, Ediswan Featherweight phones, costing 24/-, High Tension, Low Tension, in fact, everything complete ready to connect to your pen and receive all British Broadcasting Stations immediately, for £8-17-6, plus 12/6 Marconi Royalty for the complete set.

Order at once. Immediate delivery.

Leather or Pergamoid cases can be supplied, rendering the Set easily portable

NEW TYPE CRYSTAL SET.

20/-

This new type Crystal Set embodies a new type Patent Variometer which allows of the fine tuning essential to good and clear results. This Set is now supplied with coil to receive the new high-power B.B.C. Station which renders the Set available for reception, and at a distance of about 100 miles. Fitted with plugs for aerial and earth connections.

These Crystal Sets are tested at our Works (40 miles from B.B.C. Station) The set works efficiently from this distance and the maker's guarantee is enclosed in each set



Satisfaction guaranteed or money willingly refunded if the Set is returned, car and post and in proper condition within seven days. ILLUSTRATED BROCHURE FREE ON REQUEST

Forwards National Provincial & London Bank of England, London.
WESTERN MANUFACTURING Co.,
25, NURSHILL, LYDNEY, GLOS.

VALVE RENEWALS

We repair, by our patent process (for which we have National Physical Laboratory's report of efficiency), all standard types of valves at

6/6 carriage paid, and

GUARANTEE at least equal efficiency to new valves.

to return in three days,

or refund your money without quibble.

THE ECLAT ELECTRIC MANUFACTURING CO., LTD.,
SPENCER HILL ROAD, WIMBLEDON.

Ethophone Duplex—

A two-valve set which will receive broadcast on a loud speaker about 20 miles from a main station and about 100 miles from the high-power station.



A Loud Speaker Receiver for Five Guineas!

*Purchase Burndept by its name
—substitutes are not the same.*

THE listener who wants to reproduce broadcast in his home by something more sociable than head telephones will welcome the Ethophone-Duplex. It is intended expressly for those who want an efficient receiver capable of operating a loud speaker, but do not want to buy expensive instruments. At five guineas, the Ethophone-Duplex is the finest value in wireless apparatus ever offered. The public has been quick to recognise its worth and already the demand is very great.

The Ethophone-Duplex employs two valves—bright or dull emitters may be used without alteration to the set. Tuning is effected by two controls—a special type of condenser and a geared coil-holder giving vernier movement of the reaction coil. Wave-length range, from 250 metres upwards.

Under favourable conditions, the loud speaker reception range of the Ethophone-Duplex stated above may be largely exceeded. The range on headphones is about four times as great as on a loud speaker. Send the coupon for further particulars.

No. 1503. Ethophone-Duplex, without valves, coils, batteries, etc., £5 5s. 0d., to which must be added £1 5s. 0d., Marconi Licence.

BURNDEPT

WIRELESS APPARATUS

BURNDEPT LIMITED, Aldine House, Bedford St., Strand, W.C.2.
LEEDS: Basinghall Street (near City Square). CARDIFF: 67, Queen Street.
NORTHAMPTON: 10, The Drapery

CUT HERE

To BURNDEPT LTD., Aldine House, Bedford St.,
Strand, W.C.2.

Please send me particulars of
the Ethophone-Duplex.

NAME

ADDRESS

.

DATE Radio Times, Oct. 17th, 1934.

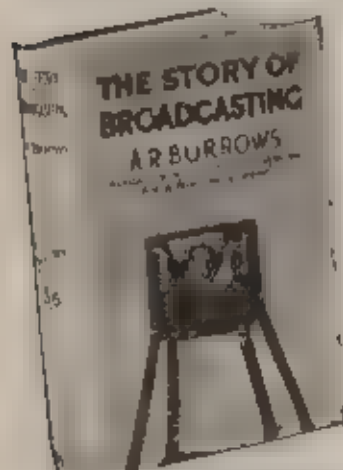
By the Director of Programmes—

The STORY OF BROADCASTING

by Arthur R. Burrows



An authoritative and fascinating story that will strongly appeal to every wireless enthusiast



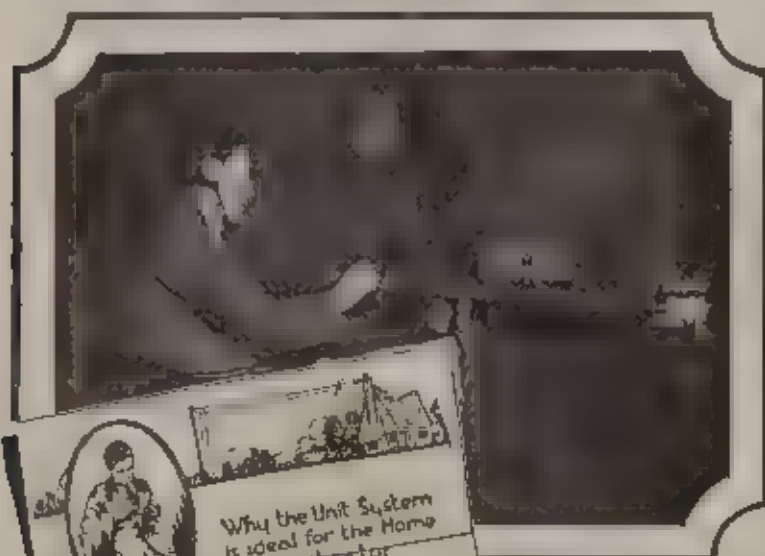
In simple phrase and with the use of many homely parallels this well-known wireless expert sets forth the growth of broadcasting in Great Britain, its envelopment of three-quarters of a million homes in less than eighteen months, its uses and amazing possibilities in peace and war, and the birth of wireless telephony.

Nicely bound in cloth, with eight half tone plates, and attractive two-colour wrapper.

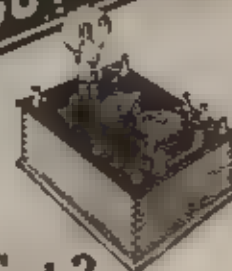
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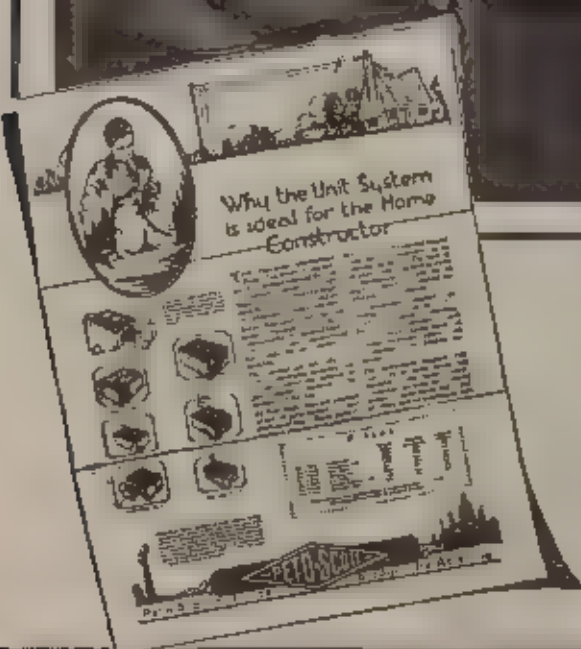
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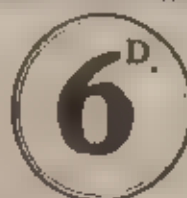
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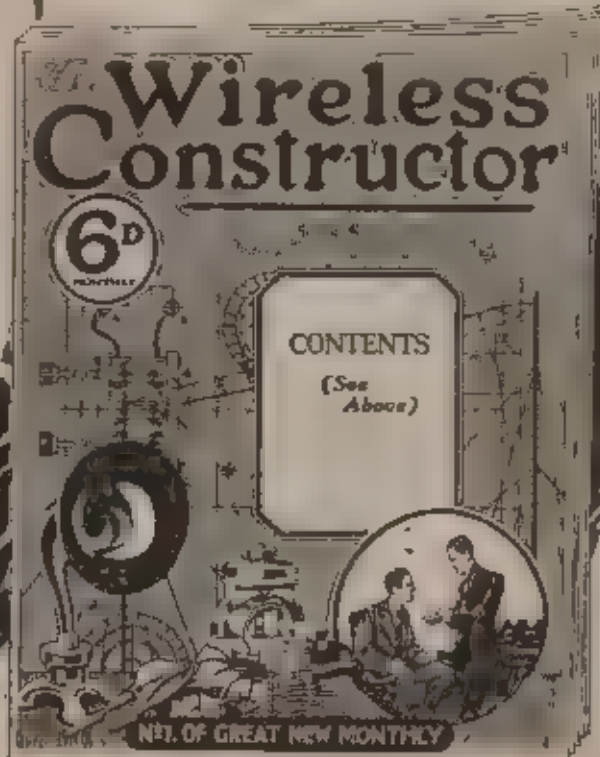
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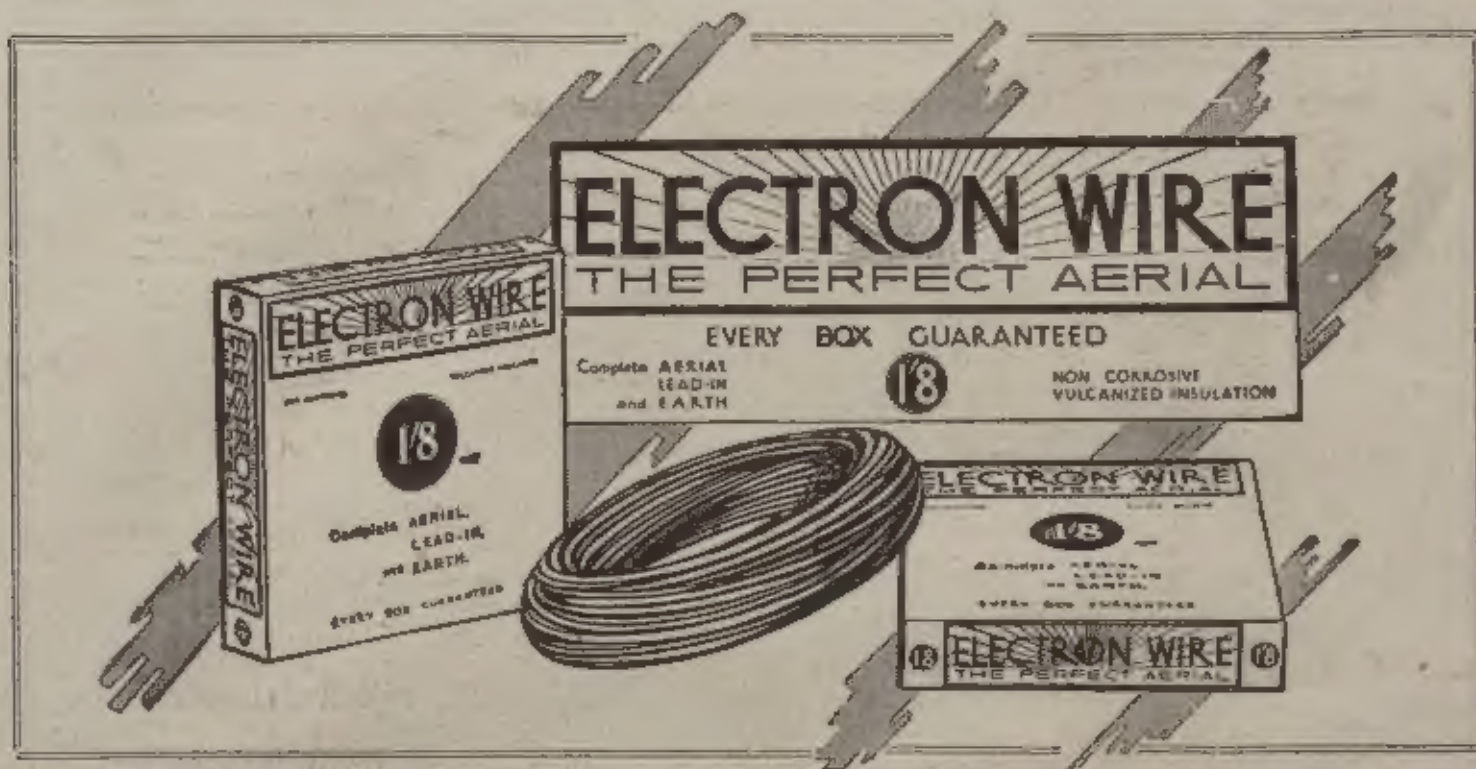
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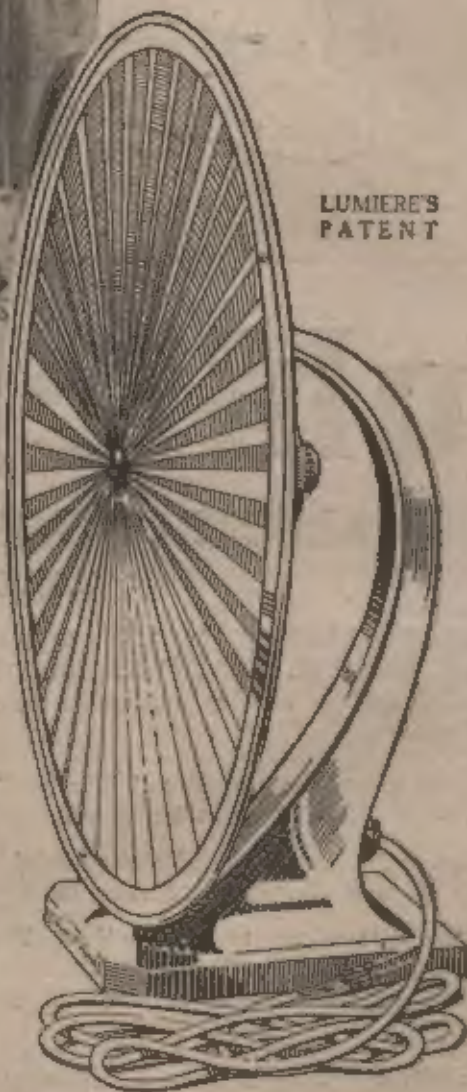
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